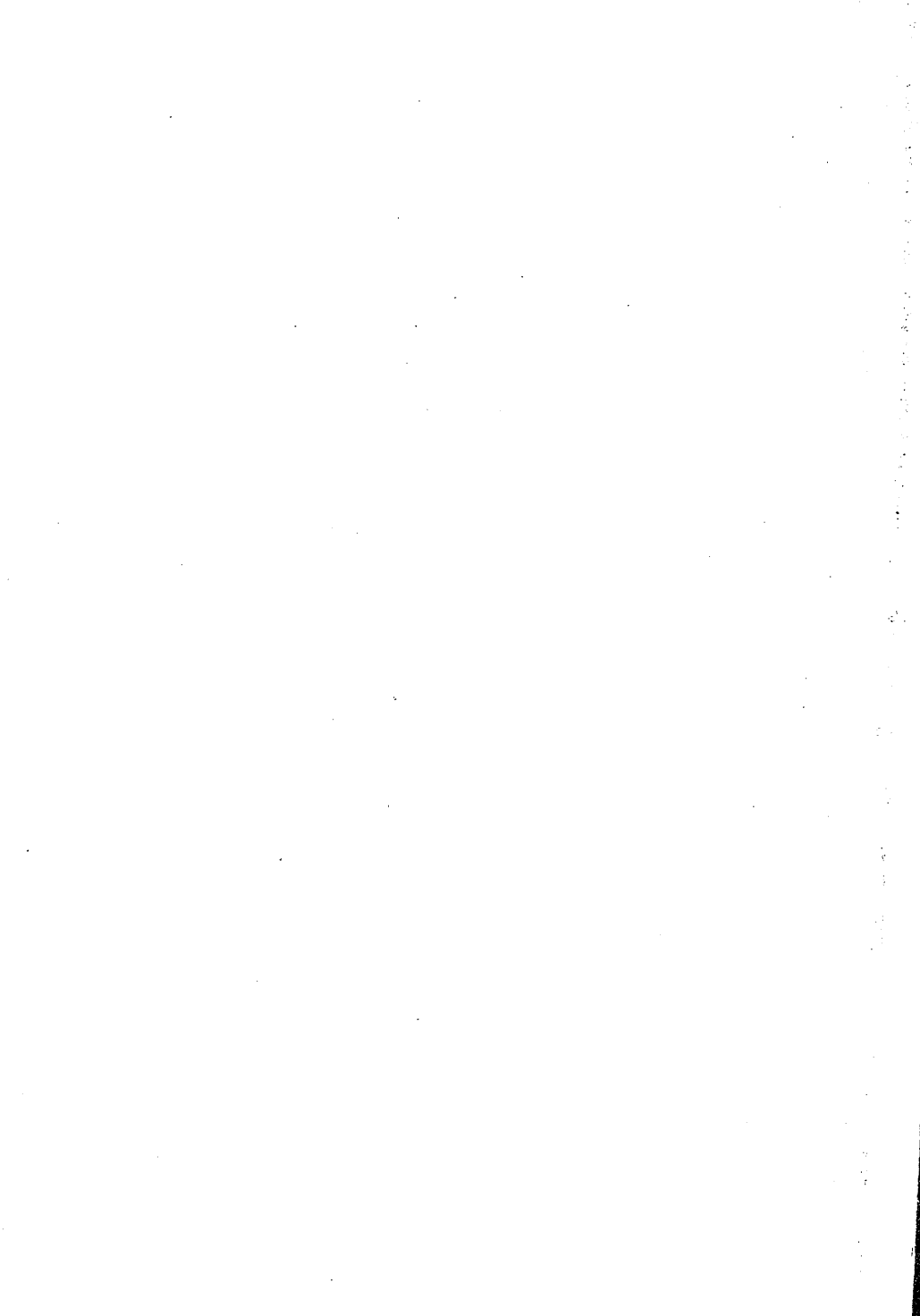


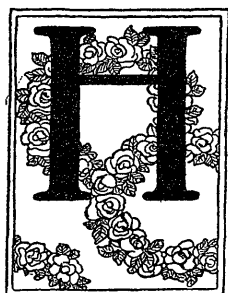
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YMN LORE

By

CALVIN W. LAUFER, D.D.



PHILADELPHIA
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1932

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PRINTED IN THE UNITED STATES OF AMERICA

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In Memory
of
Louis F. Benson, D.D.,
Devoted Counselor, Coworker, Friend

PREFACE

TO LIVE WITH HYMNS and make them one's own is the only sure way of appreciating their literary beauty and spiritual power. The more one can know of the great emotional experiences that produced them, the more significant they become when appropriated in private devotions and public worship. Many hymns would have wider use in the home, and in the Church and its program of Christian nurture, if more information about their historical background were available. Because this is true, an increasing number of people desire such material, and enthusiastically use it when it is supplied, as an aid in making communion with God a rich, beautiful, and vital spiritual experience.

That the reading and singing of hymns may become less mechanical, more thoughtful and intelligent, and emotionally more effective, this volume is released to the public. With the exception of two or three the stories and interpretations given have to do with hymns which appear in "The Church School Hymnal for Youth." To use the two books conjointly ought to prove a compensating experience. The present volume seeks to provide substantial aid to persons responsible for preparing and conducting programs of worship.

This volume, which is dedicated to the memory of Louis F. Benson, D.D., was suggested by my friend, Park Hays Miller, D.D. Through him and John T. Faris, D.D., the pages of Forward were made available, and in these the stories first appeared. For their kindness and enthusiastic support, for suggestions as to sources by Paul Zeller Strodach, D.D., and for the wise counsel offered by Frederick E. Drechsler as to the mechanical details of the book, the author owes a great debt of gratitude. That they may find themselves partially compensated by the purpose and ministry of the volume is the author's hope and prayer.

CALVIN W. LAUFER.

Easter tide, 1932.

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ACKNOWLEDGMENT

For permission to use hymns and tunes, together with material about their origin, thanks are due to the following authors, composers, and publishers: William G. Ballantine, D.D.; Mr. Clifford Booth for the tune "Denny"; The Presbyterian Advance for "Rise Up, O Men of God," by William P. Merrill, D.D.; Mrs. Julia Cady Cory; Allen Eastman Cross, D.D.; Mrs. Grace T. Davis for hymns by the late Ozora Stearns Davis, D.D.; John Haynes Holmes, D.D.; The Homiletic Review for "Dear Lord, Who Sought at Dawn of Day," by Rev. Harry Webb Farrington; The Hymn Society for "I Know Not How That Bethlehem's Babe," by Rev. Harry Webb Farrington; Mrs. Robert F. Jefferys for hymns by Louis F. Benson, D.D.; Hugh T. Kerr, D.D.; Rev. Walter J. Mathams; Mr. Clement Nichol for "We've a Story to Tell to the Nations" and tune; Miss Emily S. Perkins for her tunes "Laufer" and "Peterson"; Mr. Carl F. Price for his tune "Harold"; Charles Scribner's Sons for "This Is My Father's World," "No Distant Lord Have I," and "Be Strong," by Maltbie D. Babcock, D.D.; Jay T. Stocking, D.D.; The Pilgrim Press for "Now in the Days of Youth"; and the American Tract Society for "In Christ There Is No East or West," by John Oxenham.

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INTRODUCTION

THIS BOOK has grown out of the emphasis which is now being placed upon worship and is planned to meet a real need in connection with the use of hymns of the Church both in personal devotions and in services of worship.

The Apostle Paul wrote to the Corinthian church, "I will sing with the spirit, and I will sing with the understanding also." We sing with the understanding when we interpret intelligently both the words and the music of our hymns. This book has been prepared to help in the intellectual and æsthetic interpretation of hymns which are used in worship.

Dr. Laufer sometimes tells the story of the origin of a hymn, thus throwing a flood of light upon its meaning. Again he tells incidents from the life of the author of the hymn, the knowledge of which adds to its significance and emotional appeal. Or he may help the reader to follow the thought of the author from stanza to stanza, much as a mountain guide may point out to a companion spots of special interest or rare bits of beauty. Sometimes he talks with the reader about the tune to which the words have been set, calling attention to the way in which words and music are wedded and suggesting how the hymn may be sung so as to enrich the experience of the worshiper. The book therefore becomes the counselor of the leader who wishes to prepare himself for the effective use of hymns in services of worship.

The author of this book has been peculiarly fitted for his task. At the age of nine he learned to play the reed organ in his home. By the time he was eleven he was organist in the Sunday School. At twelve he took lessons on the piano, and later on the pipe organ. During his student days he paid his way by teaching music. He presided at the organ in the college chapel and was also a church organist. Later as a pastor he gave special attention to the development of music and worship in his church. He is the author of a number of hymns and a

composer of tunes. Some of the hymns of which he is both author and composer have been widely used, especially in young people's summer conferences.

Another step in the author's preparation for the writing of this book was taken when Dr. Laufer became the Assistant Editor for Musical Publications of the Board of Christian Education of the Presbyterian Church in the U. S. A. In this relationship he was the editor of "The Church School Hymnal for Youth," the "Junior Church School Hymnal," and "Primary Music and Worship."

Perhaps the crowning experience of the author's life in the field of hymnology was his close association with Louis F. Benson, D.D., the editor of "The Hymnal" and "The Hymnal," Revised, of the Presbyterian Church in the U. S. A. During the closing years of Dr. Benson's life a great friendship developed between these two men with common interests. Since Dr. Benson's death Dr. Laufer has treasured in his memory the riches of Dr. Benson's learning. More significant still is the fact that he has in his possession Dr. Benson's extensive file of hymnological material, built up through the years by indefatigable labor, extensive correspondence, and exhaustive reading and study.

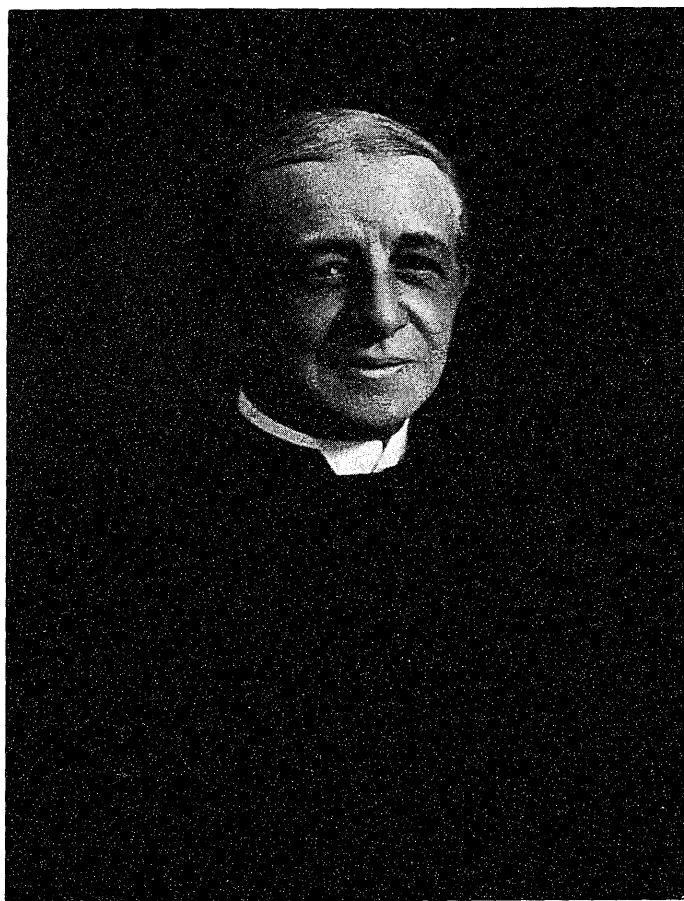
The Board of Christian Education is happy in being able to avail itself of Dr. Laufer's peculiar fitness for the preparation of this book of practical help to worshipers and leaders of worship in these days when fellowship with God through worship is felt to be of the greatest importance.

PARK HAYS MILLER.

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LOUIS F. BENSON, D.D.
(1855-1930)

A Psalm of Praise

Psalm 100

**"Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness:
Come before his presence with singing.
Know ye that the Lord he is God:
It is he that hath made us, and not we ourselves;
We are his people, and the sheep of his pasture.
Enter into his gates with thanksgiving,
And into his courts with praise:
Be thankful unto him, and bless his name.
For the Lord is good; his mercy is everlasting;
And his truth endureth to all generations."**

— Arranged from the King James Version.



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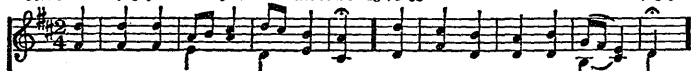
— Arranged from the King James Version.

A Mighty Fortress Is Our God

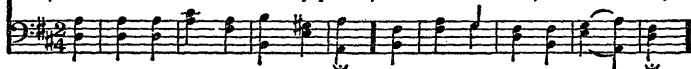
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Martin Luther, 1529 Trans. by Rev. Frederick H. Hedge, 1853

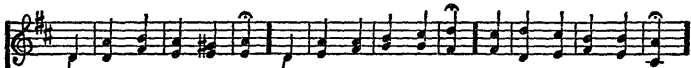
Martin Luther, 1529



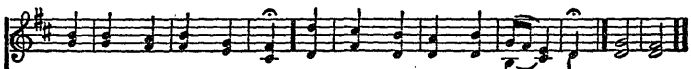
1. A might-y For-ress is our God, A Bul-wark nev-er fail-ing;
2. Did we in our own strength con-fide, Our striv-ing would be los-ing;
3. And though this world, with dev-ils filled, Should threaten to un-do us;
4. That word a-bove all earth-ly powers, No thanks to them, a-bid-eth;



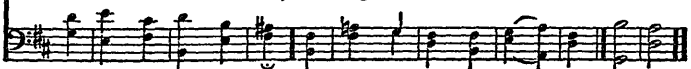
Our Help-er He a-mid the flood Of mor-tal ills pre-vail-ing:
Were not the right Man on our side, The Man of God's own choos-ing:
We will not fear, for God hath willed His truth to tri-umph through us:
The Spir-it and the gifts are ours Through Him who with us sid-eth:

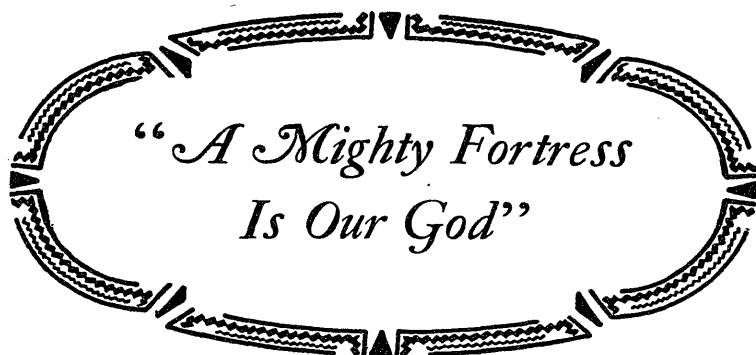


For still our an-cient Foe Doth seek to work us woe; His craft and power are great,
Dost ask who that may be? Christ Je-sus, it is He; Lord Sab-a-oth His Name,
The Prince of Darkness grim, We trem-ble not for him; His rage we can en-dure,
Let goods and kin-dred go, This mor-tal life al-so; The bod-y they may kill:

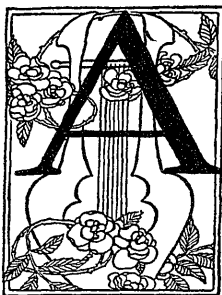


And, armed with cru-el hate, On earth is not his e-qual.
From age to age the same, And He must win the bat-tle.
For lo! his doom is sure, One lit-tle word shall fell him.
God's truth a-bid-eth still, His King-dom is for-ev-er. A-MEN.





"A Mighty Fortress Is Our God"



MIGHTY Fortress Is Our God," written by Martin Luther, is founded upon the Forty-sixth Psalm. There has been considerable discussion as to the date when it was written. Heine, the poet, is quite sure that it was just before the Diet of Worms, April 16, 1521, and that Luther and his comrades entered the city singing it. "The old cathedral trembled at these new notes," he writes, "and the ravens were startled in their hidden nests in the towers." This claim cannot be successfully supported, for if the hymn had been written in 1521 it would surely have been published in 1524 when Luther's earlier hymns appeared. Merle d'Aubigné, the brilliant church historian, contends that it was composed at the time of the Diet of Augsburg, in 1530, and that by its use "Luther, full of faith, revived the courage of his friends." True, it was sung at the Diet, and in the churches of Saxony, but strong opinion supports the contention that it was written as early as 1527, and was first published in a Wittenberg hymn book of 1528. At all events by the time of the Diet of Augsburg, 1530, it was already so well known that it was not unusual to hear it sung in open squares and streets.

From the first the hymn has been associated with a magnificent tune by Luther himself. "This tune," according to Dr. Peter Christian Lutkin, "sums up the outstanding characteristics of the German choral in its stableness, its rigor, its compromising straightforwardness, and in its scorn of cheap sentimentality." The great Luther, with his rugged strength and indomitable spirit, is in it.

The hymn has had many translators. The best translations are by Thomas Carlyle and Frederic H. Hedge, the latter being used widely in America and the former in Great Britain.

In the text of the hymn are four lines of thought. The first stanza portrays God as the fortress of the soul. The second introduces Jesus Christ, the soul's Champion. The vanity and futility of the Prince of Darkness form the content of the third. The last stanza is a climactic outburst in confident praise of God's eternal Kingdom.

"A Mighty Fortress Is Our God" is one of the most usable hymns extant. It is suitable for private devotions and for festal occasions. In times of crises it is always effective. Gustavus Adolphus' army sang it before the Battle of Leipzig, October 16, 1631, and again at the Battle of Lützen in 1632. After the World War it was sung in services celebrating the Armistice. It is a most comforting hymn of faith.

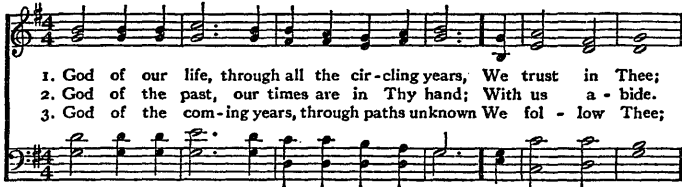
Did we in our own strength confide,
Our striving would be losing;
Were not the right Man on our side,
The Man of God's own choosing:
Dost ask who that may be?
Christ Jesus, it is He;
Lord Sabaoth His Name,
From age to age the same,
And He must win the battle.

God of Our Life, Through All the Circling Years

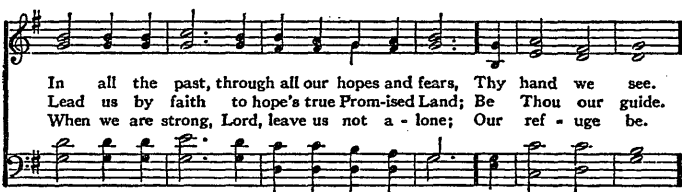
Rev. Hugh T. Kerr, 1916

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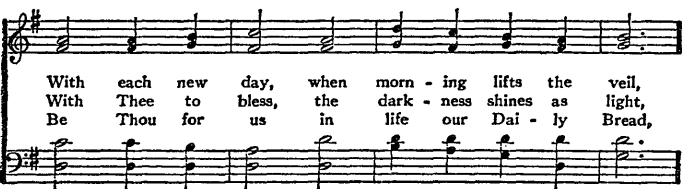
Charles Henry Purday (1799-1885)



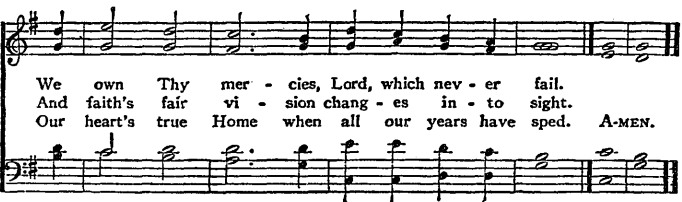
1. God of our life, through all the cir-cling years, We trust in Thee;
 2. God of the past, our times are in Thy hand; With us a - bide.
 3. God of the com-ing years, through paths unknown We fol - low Thee;



In all the past, through all our hopes and fears, Thy hand we see.
 Lead us by faith to hope's true Prom-ised Land; Be Thou our guide.
 When we are strong, Lord, leave us not a - lone; Our ref - uge be.

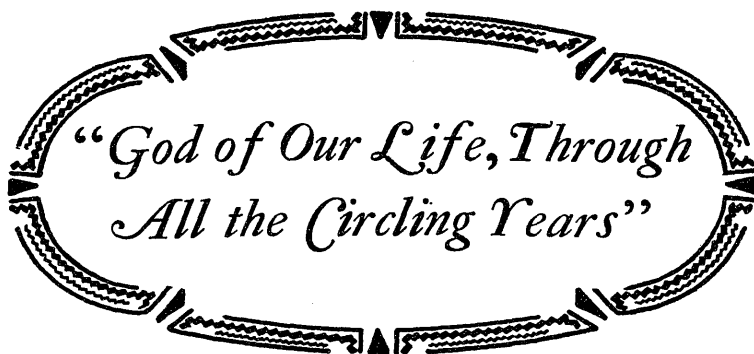


With each new day, when morn - ing lifts the veil,
 With Thee to bless, the dark - ness shines as light,
 Be Thou for us in life our Dai - ly Bread,



We own Thy mer - cies, Lord, which nev - er fail.
 And faith's fair vi - sion chang - es in - to sight.
 Our heart's true Home when all our years have sped. A-MEN.

Words used by permission.



“ God of Our Life, Through All the Circling Years ”



NE of the most stately hymns of recent times is “ God of Our Life, Through All the Circling Years,” which was written in 1916, by Hugh T. Kerr, D.D., pastor of the Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, and later Moderator of the one hundred and forty-second General Assembly of the Presbyterian Church in the United States of America.

The hymn was written for a special occasion. In the fall of 1916 the Shadyside Presbyterian Church celebrated its fiftieth anniversary, and the hymn was written to be sung by the congregation during the services connected with that celebration. The meter and rhythm of the verse required a majestic tune, which was found in “ Sandon,” well known in England, Scotland, and Canada.

At the jubilee celebration of the church, Madame Homer was present, and led the congregation in the singing of the anniversary hymn. This was most fitting, for Madame Homer’s father, Rev. William Trimble Beatty, was the church’s first pastor.

“ God of Our Life, Through All the Circling Years ” was introduced to the Church at large through “ The Church School Hymnal for Youth.” Since then it has been effectively used at summer conferences, in college chapels, and in Church Schools. It is popular with young people.

At morning prayers in the chapel at Blair Academy in 1929 it was frequently called for by the young people assembled in conference. It was sung with fine interpretation and appreciation. The rendering of it was a real spiritual event.

Three great ideas are unfolded in the hymn. Faith in the God of life is expressed in the first stanza. Hope’s promised land is the thought of the second stanza. It is reached by faith

in God as a friend and guide who changes man's visions of faith into sight. Confident surrender, in the light of a future still unknown, is the idea amplified in the last stanza. The thought is expressed feelingly as a prayer, culminating in the petition that God be in life our "Daily Bread," and in the hereafter "our heart's true Home." The hymn has rare unity and can never be sung with the elimination of any of its stanzas.

The tune being choral in type, all the parts of the music should be well blended. Full, round tones are required. The tenor, which is very beautiful, requires melodious articulation, but should not be too loud. The bass is truly profound and must be well sustained. The short lines, "We trust in Thee" and "Thy hand we see," are climactic and should be expressed with a perceptible retard. With these suggestions in mind the singing of the hymn will be inspiring and uplifting.

God of our life, through all the circling years,
We trust in Thee;
In all the past, through all our hopes and fears,
Thy hand we see.
With each new day, when morning lifts the veil,
We own Thy mercies, Lord, which never fail.

God of the past, our times are in Thy hand;
With us abide.
Lead us by faith to hope's true Promised Land;
Be Thou our guide.
With Thee to bless, the darkness shines as light,
And faith's fair vision changes into sight.

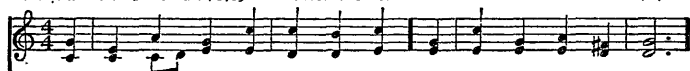
God of the coming years, through paths unknown
We follow Thee;
When we are strong, Lord, leave us not alone;
Our Refuge be.
Be Thou for us in life our Daily Bread,
Our heart's true Home when all our years have sped.

Our God, Our Help in Ages Past

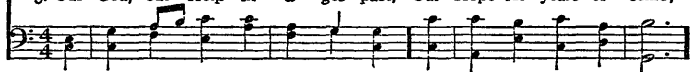
Psalm xc. Rev. Isaac Watts, 1719

ST. ANNE C.M.

William Croft, 1708

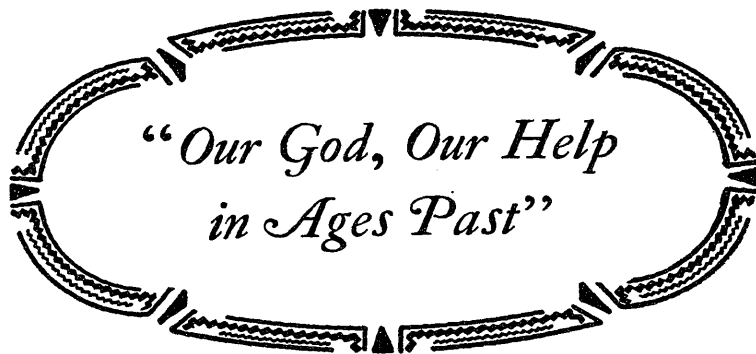


1. Our God, our Help in a - ges past, Our Hope for years to come,
2. Be - fore the hills in or - der stood, Or earth re - ceived her frame,
3. A thou - sand a - ges in Thy sight Are like an eve - ning gone;
4. Time, like an ev - er - roll - ing stream, Bears all its sons a - way;
5. Our God, our Help in a - ges past, Our Hope for years to come;

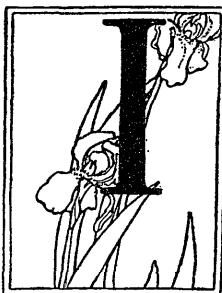


Our Shel - ter from the storm - y blast, And our e - ter - nal Home:
 From ev - er - last - ing Thou art God, To end - less years the same.
 Short as the watch that ends the night Be - fore the ris - ing sun.
 They fly for - got - ten, as a dream Dies at the ope - ning day.
 Be Thou our Guard while trou - bles last, And our e - ter - nal Home. A-MEN.





"Our God, Our Help in Ages Past"



IF ONLY one worthy hymn were necessary to perpetuate a name, Isaac Watts has more than met the condition. His immortality as a hymn writer is assured. "Our God, Our Help in Ages Past" establishes his greatness forever. It has been called the greatest hymn in the English language. Dr. Johnson, who was very fond of it, classes Watts in his "Lives of the Poets" as among the most eminent of them. When "The Methodist Hymnal," which includes fifty-three hymns by Watts, was ready for the press, Dr. C. T. Winchester, one of the commission which compiled it, turned to his associates and said, "'Our God, Our Help in Ages Past' is the greatest hymn in the book."

The hymn is a version of the Ninetieth Psalm, and was written while Watts was still a young man. To its writing he brought a fine culture and rare poetical gifts. As a child he wrote beautiful verse, and before he was twenty had mastered poetical forms. Thus he was uncommonly prepared to be, according to James Montgomery, "the inventor of hymns in the English language." Before he was twenty-two, the bulk of his "Hymns and Spiritual Songs" was written. When these appeared in 1707 they were qualified to make history. A second book, entitled "The Psalms of David," was published in 1709; in this appeared "Our God, Our Help in Ages Past."

The hymn was written just before the death of Queen Anne, in 1714, which proved to be a time of national anxiety and political unrest. This hymn, and the others in the collection, were so well done that for more than one hundred and fifty years Watts's influence on hymnodic literature was unquestioned. Both sides of the Atlantic made room for his lyrics, and in many revivals they became the property of the people. Benja-

min Franklin liked them well; the first book of his printing press was Watts's "Psalms and Hymns." In his last hours Franklin discoursed upon the sublimity of Watts's hymns and was comforted.

The hymn has been variously used. It was sung at the tomb of England's unknown soldier. By request it was sung at the funeral of Robert Browning. During the World War it was in constant use. When the German front was blasting its way toward Calais, it was sung in Trinity Church, New York City, by a vast throng that had come together in solemn convocation. At the impressive funeral service of Dr. Abram Woodruff Halsey, of the Presbyterian Board of Foreign Missions, it was rendered with a solemnity that stirred the very depths of his many mourning friends. No hymn is more appropriate for a New Year's service than this, for, with melting pathos and convincing volume, it sings and sings this inspiring message: "The years change, but God abides. Human ties are broken, but reknit in him. Lift up your heads: God is here — the Home of the soul."

Novelists have used the hymn to advantage. Charlotte Brontë, in the sixth chapter of "Shirley," makes it serve a good purpose. Thackeray liked the hymn and used it in the closing chapters of "Henry Esmond."

The tune, "St. Anne," with which it is always associated is by William Croft, who was an organist, director, and composer of distinction. He was appointed to the Chapel Royal in 1700 and made joint organist of the same along with Jeremiah Clark in 1704. Upon Clark's death in 1704 he became sole organist. A year later he became organist of Westminster Abbey, where he was buried in August, 1727.

His tune won favor as soon as it was heard. Later on it so impressed Johann Sebastian Bach that he appropriated it in his great "Fugue in E Flat," which is properly known as "The St. Anne Fugue." As a musical setting for "Our God, Our Help in Ages Past" it will never be superseded — words and music fit as hand in glove.

O God, Whose Smile Is in the Sky

Rev. John Haynes Holmes, 1907

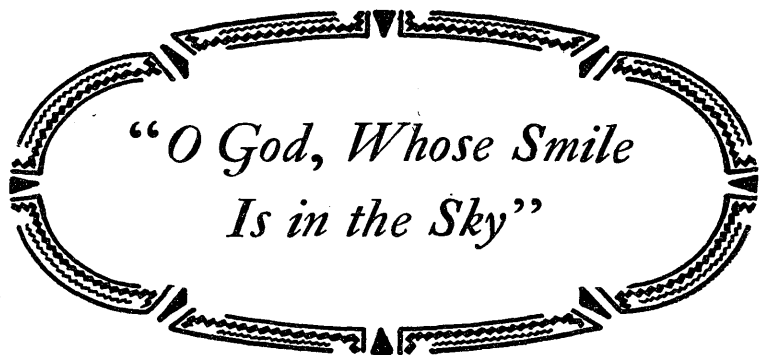
DENNY C. M.

Josiah Booth

1. O God, whose smile is in the sky, Whose path is in the sea,
 2. We come as those with toil far spent Who crave Thy rest and peace,
 3. O Fa-ther, soothe all trou-bled thoughts, Dis - pel all i - die fear,
 4. Un - til, as shine up - on the sea The si - lent stars a - bove,

Once more from earth's tumultuous strife, We glad - ly turn to Thee.
 And from the care and fret of life Would find in Thee re - lease.
 Purge Thou each heart of se - cret sin, And ban - ish ev - ery care;
 There shines up - on our trust - ing souls The light of Thine own love. A-MEN.

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 Words used by permission.



“ O God, Whose Smile Is in the Sky ”



GOD, Whose Smile Is in the Sky” was written at the Isles of Shoals, New Hampshire, for one of the summer conferences held there each year. These islands are located twelve miles from shore out in the open sea, and give a soothing sense of quiet and peace to the visitor. A sequestered nook on one of these islands, covered with birch and pine, carpeted with fern and wintergreen, together with the environment of sea and sky, inspired the hymn, written by John Haynes Holmes, D.D., pastor of the Community Church, New York City.

Behind the hymn is a man who has left the rush and grind of a great city parish for a few days of rest and meditation in God’s out of doors. Scattered about him on the island are kindred spirits, from far and near, come for a like purpose.

He understands that, like the Master of old, he and his neighbors come hither to ponder, to look at their work from a distance, to evaluate it, and sometimes to forget it entirely in the contemplation of God. All alike are tired, and no one more than the author. The smoke of the crowded city is on their clothes, the glamour of the streets in their hearts, but they are happy and expectant, for they have come apart to refresh and renew themselves in the divine presence.

The pictures of the hymn are vivid. The dominant note is of holy desire and adoration. As an opening hymn for a conference or a service of public worship it bears all alike to God in praise. It begins with the contemplation of God’s glory, as seen in the sky, on the sea, in the stars, and, above all, in God’s love. Sunrise and sunset are thought of as God’s “smile . . . in the sky.” The reflection of the moonlight, always appearing as a silver ribbon on the waters, is seen as God’s path. His love is associated with “the silent stars above,” inviting confidence and

inspiring repose. Then over against these the author takes the eager soul to God, glad for the respite that the summering place affords from "tumultuous strife," "toil," "the care and fret of life," "troubled thoughts," and "idle fear."

The poem is a beautiful lyric and was first sung in the summer of 1907, by the conference people for whom it was written. Because of its fine devotional quality it has been included in many hymnals for Church Schools. In "The Church School Hymnal for Youth" it is singularly fortunate in being identified with "Denny," a tune by Josiah Booth, of England.

The tune has an undulating movement, like the waves of the sea, and superbly expresses the sentiments and emotions of the text. In singing the parts, the tenor and bass are in exquisite contrast to the melody, and should be sung with feeling and appreciation. The tempo should be worshipful and stately, and the shading in lightness and depth of tone should follow sympathetically the ideas expressed by the words:

O God, whose smile is in the sky,
Whose path is in the sea,
Once more from earth's tumultuous strife,
We gladly turn to Thee.

We come as those with toil far spent
Who crave Thy rest and peace,
And from the care and fret of life
Would find in Thee release.

O Father, soothe all troubled thoughts,
Dispel all idle fear,
Purge Thou each heart of secret sin,
And banish every care;

Until, as shine upon the sea
The silent stars above,
There shines upon our trusting souls
The light of Thine own love.

O Thou, in All Thy Might So Far

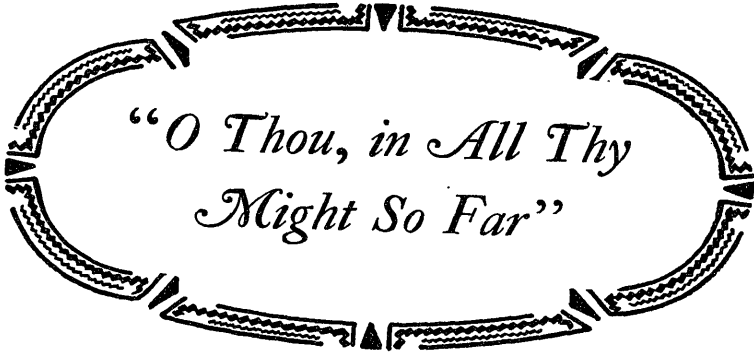
Rev. Frederick L. Hosmer, 1876

SERENITY C.M.

Arr. from William V. Wallace, 1856

1. O Thou, in all Thy might so far, In all Thy love so near,
 2. What heart can com-pre-hend Thy Name, Or search-ing find Thee out
 3. Yet though I know Thee but in part, I ask not, Lord, for more;

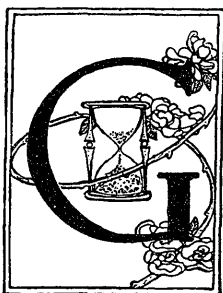
Be - yond the range of sun and star, And yet be-side us here:
 Who art with-in, a quickening Flame, A Pres-ence round a - bout.
 E - nough for me to know Thou art, To love Thee and a - dore. A - MEN.



*"O Thou, in All Thy
Might So Far"*



“ O Thou, in All Thy Might So Far ”



REAT hymns are perpetuated by the friendships which they inspire and enrich. They survive because they are cherished. They are highly esteemed because they render a worth-while spiritual ministry. “ O Thou, in All Thy Might So Far ” is such a hymn.

To a minister passing through great trial, in which for weeks and months life was an inward and prolonged debate, it was a great comfort. It fortified his soul and put his heart at rest. Like the Twenty-third Psalm it gave spiritual repose. With the hymn on his lips he lay down at night; with it he began the day. Although his burden was not lifted for months, this hymn gave him strange power to bear it and to meet the darkness inwardly consoled.

“ O Thou, in All Thy Might So Far ” is a hymn of marked contrasts. It pictures the greatness of God, who is baffling to man’s mind, and then, with a swift turn, indicates the intimacy of his presence and the resourcefulness of his love. Over against the mystery of God and his august holiness are contrasted the emotions evoked by the knowledge of him, which, although only partial, is sufficient to inspire love and adoration.

The hymn was written by Frederick Lucian Hosmer, D.D., who was born in 1840, at Framingham, Massachusetts. Dr. Hosmer held important pastorates at Quincy, Illinois; Cleveland, Ohio; and St. Louis, Missouri. He spent his later years at Berkeley, California, where he was considered, according to a letter by one of its pastors, as one of the city’s “ most beloved citizens.” He died there in 1929. So far as can be ascertained the hymn was written in 1876, while he was pastor at Quincy, Illinois. It was called “ The Mystery of God ” and was first published in *The New York Inquirer*. Later it appeared in a

volume of hymns by W. C. Gannett and Dr. Hosmer, entitled "The Thought of God in Hymns and Poems." This was in 1885. Since then the hymn has found a place in all outstanding hymnals for the church and Church School.

Fortunately for the hymn, it is associated with one of the most spiritually effective tunes in use, "Serenity," which was arranged by Uzziah C. Burnap from William V. Wallace's "Ye Winds That Waft." The music is friendly and contemplative, and inspires confidence.

In using the tune "Serenity," the accidental sharps and naturals in the tenor should be carefully articulated; otherwise their emotional value is lost. In singing and playing it should always be remembered that the chromatics of the scale are intended to heighten and intensify feeling. Because "Serenity" is contemplative in character, it should be sung with guarded tempo and in prayerful mood. Not to do this is to sacrifice the mystical atmosphere so exquisitely reflected in Dr. Hosmer's verses.

Very naturally and almost inevitably "O Thou, in All Thy Might So Far" suggests Psalm 139, which has been called "the noblest utterance in the Psalter of pure, contemplative theism, animated and not crushed by the thought of God's omniscience and omnipresence." This psalm and the hymn complement each other.

Dr. Hosmer lived a consistently beautiful life and God gave him many years to live. When, at the good old age of eighty-eight, he passed on to his reward, he was mourned by troops of friends in all parts of the world who had found his religious lyrics helpful in bright and dark days.

We Praise Thee, O God, Our Redeemer, Creator

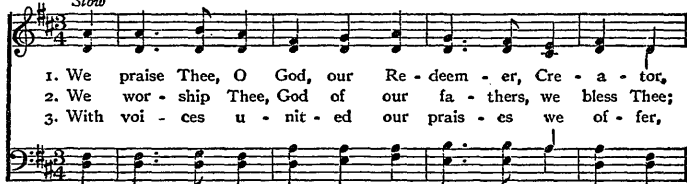
Julia Bulkley Cady (1882-)

KREMSEK 12. 11. 12. 11.

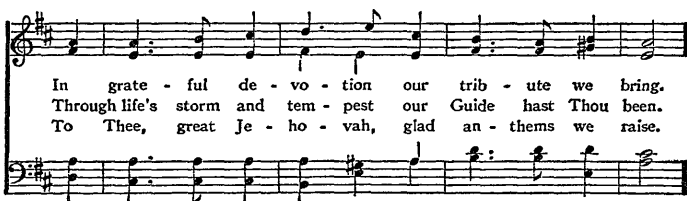
Old Netherlands Melody in

"The Collection by Adrianus Valerius," 1625

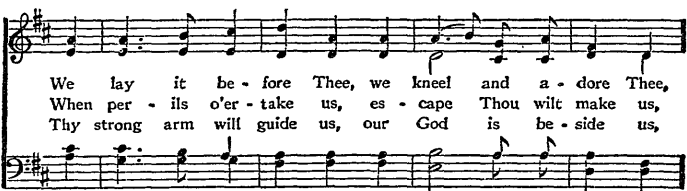
Slow



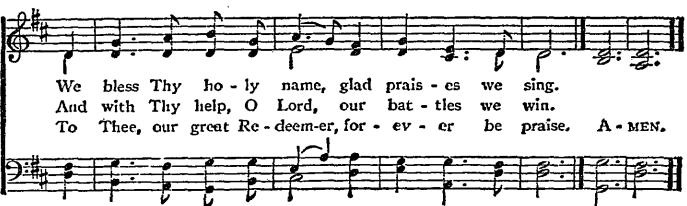
1. We praise Thee, O God, our Re - deem - er, Cre - a - tor,
 2. We wor - ship Thee, God of our fa - thers, we bless Thee;
 3. With voi - ces u - nit - ed our prais - es we of - fer,



In grate - ful de - vo - tion our trib - ute we bring.
 Through life's storm and tem - pest our Guide hast Thou been.
 To Thee, great Je - ho - vah, glad an - thems we raise.



We lay it be - fore Thee, we kneel and a - dore Thee,
 When per - ils o'er - take us, es - cape Thou wilt make us,
 Thy strong arm will guide us, our God is be - side us,

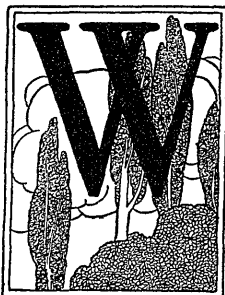


We bless Thy ho - ly name, glad prais - es we sing.
 And with Thy help, O Lord, our bat - tles we win.
 To Thee, our great Re - deem - er, for - ev - er be praise. A - MEN.

Words used by permission.



***“ We Praise Thee, O God, Our Redeemer,
Creator ”***



E PRAISE Thee, O God, Our Redeemer, Creator ” was once sung in a vesper service at Blair Academy, in connection with a young people’s conference. The sun was setting behind the Blue Mountains, and the atmosphere was calm and still as the young people voiced their praise through this splendid and popular hymn.

The hymn is a truly noble utterance of praise. Its dominant note is joy, and this is expressed in a quick-moving meter that makes the singing of it worshipful and jubilant. Because the life of young people is usually joyous, the hymn appeals to them. They respond to it with enthusiasm.

That this should be the character of the text can be partly accounted for by the fact that the author, Mrs. Julia Cady Cory, was born and reared in one of the happiest Christian homes in New York City. Her father, J. Cleveland Cady, an architect of national reputation, is remembered for his devotion to boys and girls, and as the one man in the city who was superintendent of the same Sunday School for fifty-five years.

As for the genesis of the hymn, the author writes as follows: “Years before I was married (in 1902), the organist of the Brick Presbyterian Church of New York City, knowing of my interest in hymnology, came to me and told me that he had a very fine Netherlands melody associated with most militaristic and unchristian words. He lamented the fact, and requested me to write more suitable words, which could be used for the Thanksgiving Day service at the Brick Church. The hymn, as you see it to-day, was the result.

“The following year my father, the superintendent of the Sunday School in The Church of the Covenant, asked me to

write a different second stanza, more suitable for children, in order that he might incorporate the hymn in his Christmas service. The following stanza was written to displace the original:

“Thy love thou didst show us
Thine only Son sending
Who came as a babe, and
Whose bed was a stall.
His blest life he gave us,
And then died to save us —
We praise thee, O Lord,
For thy Gift to us all.

“Personally, I like it better,” continues the author, “and yet it alters the character of the hymn somewhat.”

Strange to state, this substitute for the original, in spite of the author’s partiality for it, is not so well known as the original.

The “Old Netherlands Melody,” which goes back to 1625, when it appeared in “The Collection by Adrianus Valerius,” is a truly stirring piece of music. It is an interesting study in musical diction, simple in style, and characterized by phrases and progressions that undulate like the waves of the sea. There are no “trick chords” anywhere in the music to confuse untrained singers. Consequently it is popular with the masses, and has been so from the seventeenth century on. Whether sung with the measured, stately tones of a choral, or in the gayer mode of a festive traditional, the rendering of it is an impressive event. Mrs. Cory’s hymn is eminently fortunate in being linked to a tune that not only carries but expresses its sentiments, moods, and emotions.

This Is My Father's World

Rev. Maltbie D. Babcock, 1901

TERRA BEATA S.M.D.

Traditional English Melody
Arranged by S. F. L., 1915

Joyously

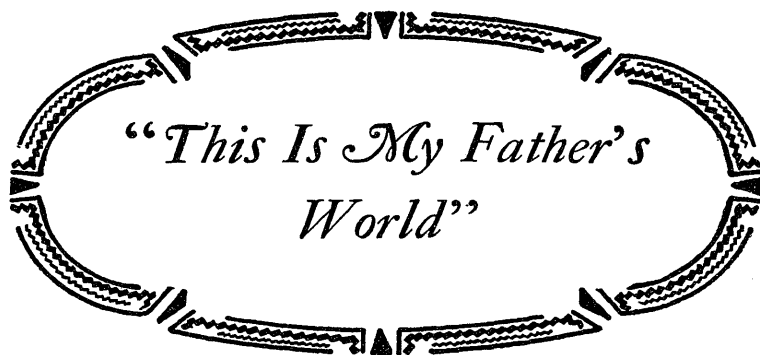
1. This is my Fa-ther's world, And to my lis-tening ears, All
 2. This is my Fa-ther's world, The birds their car-ols raise, The
 3. This is my Fa-ther's world, O let me ne'er for-get That

na-ture sings, and round me rings The mu-sic of the spheres.
 morn-ing light, the lil-y white, De-clare their Mak-er's praise.
 though the wrong seems oft so strong, God is the Rul-er yet.

This is my Fa-ther's world: I rest me in the thought Of
 This is my Fa-ther's world: He shines in all that's fair; In the
 This is my Fa-ther's world: The bat-tle is not done, Je-

rocks and trees, of skies and seas; His hand the won-ders wrought.
 rus-tling grass I hear Him pass, He speaks to me ev-ery where.
 sus-who died shall be sat-is-fied, And earth and heaven be one. A-MEN.

Words from "Thoughts for Every-Day Living," copyright, 1901, by Charles Scribner's Sons. Arrangement copyright, 1915, by the Trustees of The Presbyterian Board of Publication and Sabbath School Work.



"This Is My Father's World"



HAT hymn brings God very near to me," said a boy to his friend as they sat side by side at a vesper service in camp. "Yes," replied his friend, "it makes you feel that all nature wants to sing God right into your heart."

This hymn by Dr. Maltbie D. Babcock presents a confident attitude toward life and expresses buoyant faith in God. The first line of each stanza opens with the words, "This is my Father's world." These words of joy and appreciation of faith make a good slogan with which to begin and end the day. The hymn is a joyous outburst of faith, in which "rocks and trees," "skies and seas," "birds" and "the lily white" — all nature — embody the voice of God. Nothing could be finer than the lines, "In the rustling grass I hear Him pass," and "He speaks to me everywhere."

There is much to be said about Dr. Babcock, author of this hymn. As a boy he was merry and active; as a youth he was physically perfect, morally clean, and fearless. He was a good student, a great athlete, an expert swimmer, an accomplished musician, a good story-teller, a faithful friend, and a great preacher. In appearance he was masterful and attractive; in action, vibrant and magnetic; in attitude, of overflowing spirit and joyousness; his attitude toward the world was optimistic and confident. One of his friends writes of him, "His laugh, his gestures, his music, his preaching, all sent a warm flow through your body and soul." Dr. Babcock loved young people and they turned to him with confidence for sympathy and counsel.

The words of the hymn are set to an old English melody, simple and light in movement, fluent in progression, and, therefore, readily sung. It was arranged by Franklin L. Sheppard,

a business man of Philadelphia, an accomplished musician, and editor of "Alleluia," a Sunday School hymnal, of which nearly five hundred thousand copies have been sold. Since its first appearance this hymn and tune have been associated, and they are found together in all recent hymn books.

The text of the hymn is taken from a poem of sixteen stanzas from which several other hymns could be taken equally well, for there is not a mediocre stanza in it. The entire universe, including the world of spirit, is a vast gamut on which Dr. Babcock produces exquisite and joyous music. A beautiful stanza is the following:

This is my Father's world.
A wanderer I may roam,
Whate'er my lot, it matters not,
My heart is still at home.

Dr. Babcock was born on August 3, 1858. His family was socially prominent in Syracuse, New York, and gave him a home life singularly blessed in friends. At seventeen he entered Syracuse University, where he was leader of the orchestra. He was popular and in the first rank of his class. After graduation he entered Auburn Seminary and won distinction as a student and preacher.

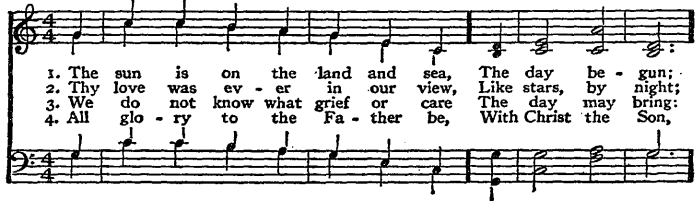
Dr. Babcock had three pastorates: First Presbyterian Church, Lockport, New York; Brown Memorial, Baltimore, Maryland; and the Brick Church, New York City. In New York he succeeded the distinguished American poet, Henry van Dyke, D.D. In all these he achieved renown, and in spite of great responsibilities frequently expressed himself in verse and song. "His personality," writes one of his friends, "was Protestant and magnetic, and gave him an influence that pervaded whatever place he entered." He died at Naples on May 18, 1901, while on a trip to the Holy Land.

The Sun Is on the Land and Sea

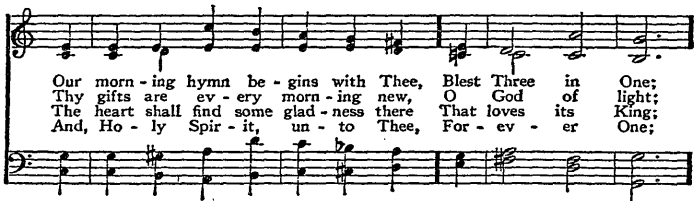
Rev. Louis F. Benson, 1897

WENTWORTH '8.4.8.4.8.4.


Frederick C. Maker, 1876



1. The sun is on the land and sea, The day be - gun;
 2. Thy love was ev - er in our view, Like stars, by night;
 3. We do not know what grief or care The day may bring;
 4. All glo - ry to the Fa - ther be, With Christ the Son,



Our morn - ing hymn be - gins with Thee, Blest Three in One;
 Thy gifts are ev - ery morn - ing new, O God of light;
 The heart shall find some glad - ness there That loves its King;
 And, Ho - ly Spir - it, un - to Thee, For - ev - er One;



Our praise shall rise con - tin - ual - ly Till day is done.
 Thy mer - cy, like the heav - ens' blue, Fills all our sight.
 The life that serves Thee ev - ery - where Can al - ways sing.
 All glo - ry to the Trin - i - ty While a - ges run. A - MEN.

Words used by permission of Rev. Louis F. Benson.

2014 DL Lancy

10 Dec

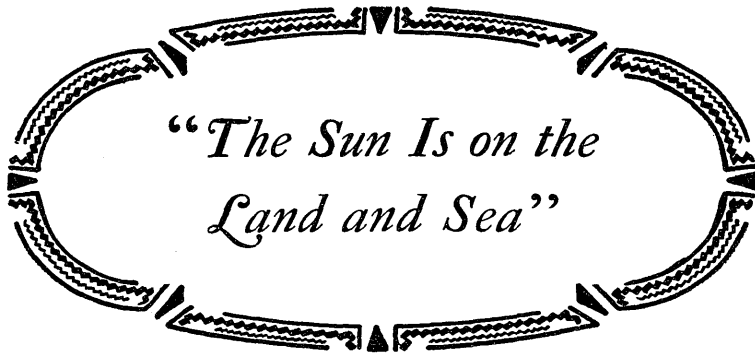
Dear Lancy

This is all that came
though the heavenly winds

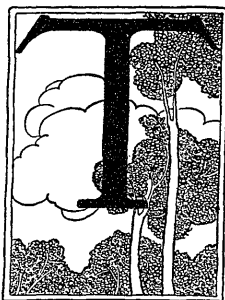
Maybe if I had more
time to listen in, I would
have deeper messages to give
out

I think

L. + B.



“The Sun Is on the Land and Sea”



HERE are few morning hymns more widely known on both sides of the Atlantic than “The Sun Is on the Land and Sea,” by Louis F. Benson, D.D. The reason for this is obvious: The hymn is bright and cheery, a hymn of optimism that scintillates with light and eloquently voices the victorious outlook of faith.

The hymn was written at Bar Harbor, Maine, August 9, 1897. That beautiful seashore resort, with its picturesque coast line, spacious sky, and cool breezes, is reflected in the hymn’s delicate imagery. Reading or singing it, we are led from the immensity of the sea to the contemplation of the Infinite. Sunrise and sea inspire thoughts of God and recall God’s glory, love, and power. While this is primarily a morning hymn, it is also a hymn addressed to the Trinity; this is obvious in the praise and adoration expressed in the last stanza.

“The Sun Is on the Land and Sea” was first printed in “Hymns and Verses” in 1897. It won instant recognition, and composers vied with one another to supply it with music. On March 17, 1898, U. C. Burnap, well-known organist of Brooklyn, gave the hymn its first tune, “Morning Glow,” to which the words are set in Dr. Benson’s private volume, “Hymns,” which appeared in 1925. In 1899, George Edward Martin, D.D., pastor of the Holland Memorial Church of Philadelphia, used it in his book, “Sunday Songs,” to a tune by George A. Kies. Neither of these tunes, however, has had the popularity of “Wentworth,” by Frederick C. Maker, with which the hymn is now invariably associated. The hymn is well known in England, where it was introduced by Rev. Carey Bonner, who testifies to its wide use.

This is a very quotable hymn. It is epigrammatic, expressing
page thirty-two

volumes in a line or two. There are many arresting lines, the turns of which are quick-moving and direct. Fine examples are:

Thy mercy, like the heavens' blue,
Fills all our sight.

The life that serves Thee everywhere
Can always sing.

Exquisite lines like these make this a hymn to be used in personal devotions to establish vital contacts with God. Keepers of the "morning watch" or the "quiet hour" will be refreshed by frequent use of it.

The sun is on the land and sea,
The day begun;
Our morning hymn begins with Thee,
Blest Three in One;
Our praise shall rise continually
Till day is done.

Thy love was ever in our view,
Like stars, by night;
Thy gifts are every morning new,
O God of light;
Thy mercy, like the heavens' blue,
Fills all our sight.

We do not know what grief or care
The day may bring:
The heart shall find some gladness there
That loves its King;
The life that serves Thee everywhere
Can always sing.

All Glory, Laud, and Honor

Theodulph of Orleans, c. 820

ST. THEODULPH 7. 6. 7. 6. D.

Trans. by Rev. John M. Neale, 1854; stanzas 1, 3 alt.

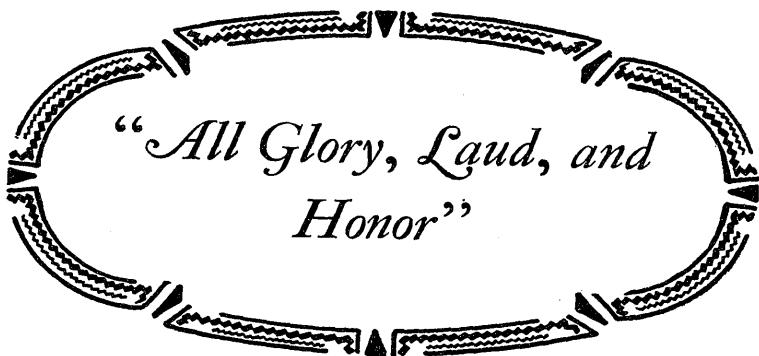
Melchior Teschner, 1615

1. All glo - ry, laud, and hon - or To Thee, Re - deem - er, King,
 2. The com - pa - ny of an - gels Are prais - ing Thee on high,
 3. To Thee, be - fore Thy pas - sion, They sang their hymns of praise;

To whom the lips of chil - dren Made sweet ho - san - nas ring.
 And mor - tal men, and all things Cre - a - ted, make re - ply.
 To Thee, now high ex - alt - ed, Our mel - o - dy we raise.

Thou art the King of Is - rael, Thou Da - vid's roy - al Son,
 The peo - ple of the He - brews With palms be - fore Thee went;
 Thou didst ac - cept their prais - es; Ac - cept the praise we bring,

Who in the Lord's name com - est, The King and bless - ed One.
 Our praise and prayer and an - thems Be - fore Thee we pre - sent.
 Who in all good de - light - est, Thou good and gra - cious King. A-MEN.



“ All Glory, Laud, and Honor ”



ANY of the great hymns of the Church are the product of adversity and reflect man's unconquerable soul. Although written in an hour of anxiety and sorrow, they voice the triumph of faith. Such a hymn is "All Glory, Laud, and Honor," which was written about 820 by Theodulph, Bishop of Orleans, for his choir of boys. At that time, Theodulph, who was of Gothic extraction and of noble birth, was a prisoner in the monastery at Angers, where he was placed for supposed complicity in the conspiracy of Bernard of Italy against the king. Theodulph protested his innocence to the last, and did not allow himself to become embittered, but devoted considerable time to literature. For this he was well equipped by talent and training. He was a poet of recognized ability, and was known as Pindar in the palace school of Charlemagne. He wrote this hymn, by which he is remembered, probably during the Eastertide of 820, to commemorate Christ's entry into Jerusalem.

According to Clichtoveus, a sixteenth-century authority on Latin hymnology, the existence of the hymn became known on Palm Sunday, 821. The Palm Sunday procession, in which Louis the Pious, king of France, took part, passed by the monastery in which the bishop was incarcerated. As the procession approached, Theodulph stood at the window of his cell and sang the hymn with such beauty that the king was moved to set him free.

Another version of the story says that the hymn was sung by a choir of boys whom Theodulph had trained, and that it was rendered so well that the king relented, and said, "Who be-friends the boys of the kingdom like that will do no wrong to his king."

While "All Glory, Laud, and Honor" has, from the first,
page thirty-six

been associated with Palm Sunday, it lends itself to any service where adoration and praise are dominant. To appreciate the beauty of its couplets the hymn should be studied in the light of such Scripture passages as Ps. 24:7-10; 118: 25, 26; and Matt. 21:1-17. The version of the hymn that appears in the Presbyterian "Hymnal," Revised, is a translation made by Rev. John Mason Neale, in 1854.

The tune, "St. Theodulph," with which the hymn is associated, goes back to 1615, when it was composed by Melchior Teschner, a Prussian musician and precentor.

The music is in the choral mode. There is something Titanic about its progressions, which intrigue heart and voice. As a processional hymn it is unexcelled, for it is vigorous and climactic, fluent and exhilarating, satisfying and convincing. Organists like to play it; it challenges the best in player and instrument.

"All Glory, Laud, and Honor" has had restricted use because of the fact that it is regarded as a seasonal hymn. This is a mistake and should be corrected. Like many of the psalms, it has come down the centuries with stately renown and impressive power and beauty. To sing it is to feel the spiritual drive of many generations, and one cannot use it without truly magnifying the Lord.

Jesus, Friend of Little Children

Rev. Walter J. Mathams

Adapted from J. H. Maunder

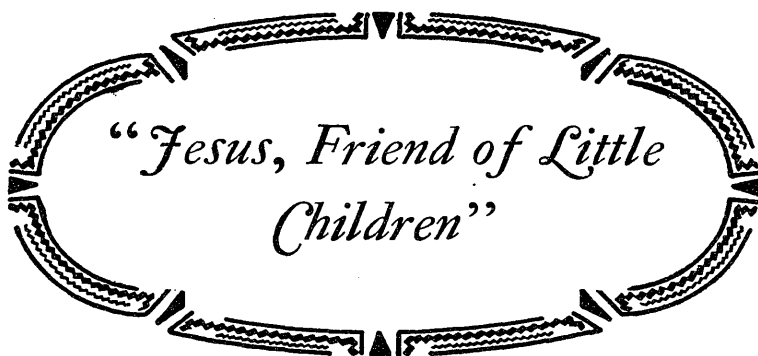


1. Je - sus, Friend of lit - tle chil - dren, Be a friend to me;
2. Teach me how to grow in good - ness, Dai - ly as I grow;

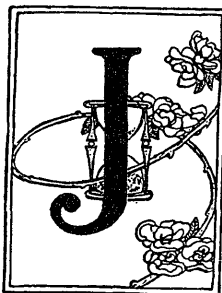


Take my hand and ev - er keep me Close to Thee.
Thou hast been a child, and sure - ly Thou dost know.

Words used by permission of Rev. Walter J. Mathams.



“ Jesus, Friend of Little Children ”



ESUS, Friend of Little Children” is perhaps the best known and most widely used children’s hymn in the English language. It is popularly referred to as Mathams’ “Bairns’ Hymn” and is known throughout the world.

In 1925 the author, Rev. Walter J. Mathams, was staying at “The Endeavor House,” London. One Monday morning as he sat down to breakfast he found a vast pile of letters in front of his plate. “Everybody thought,” so he writes, “that I was having a three-decker birthday. My friends and I were mystified until I began to open the letters. Then it came out that the editor of ‘The Sunday School Chronicle’ had suggested that the hymn should be sung throughout the country on the previous day, and that the children should write and thank me. I was so touched by the messages that came that I felt I must reply to every one. I did so, and it took me more than a fortnight to complete the task. Still it was worth it.”

The hymn was written at Edinburgh, Scotland, May, 1882, immediately after a trip to the Holy Land. The Baptist Committee wished a new children’s hymn for their book, “Psalms and Hymns for School and Home,” then going through the press. The request was so urgent that the author was inclined not to undertake the writing of it. “But,” he wrote, “the lady to whom I was engaged said, ‘Go into your room and see what comes.’ I went, and before long the hymn was in her hand. She was delighted with it and felt sure of its future success.”

Needless to state, the hymn became a favorite with the children of Great Britain, and shortly afterwards with those of the United States, and, in fact, with the young people of all the English-speaking countries and colonies.

"It uplifts and humbles me," writes Mr. Mathams, "to think that so simple a thing should have so great a mission."

A few incidents will indicate how "Jesus, Friend of Little Children" has won the hearts of young and old. "In the time of the Great War," so avers the author in a delightful letter, "a lady told me that all her six children had been brought up on the hymn and that as soldiers and nurses they used it as a prayer through all their terrible duties." In the same letter reference is made to a boy, who, on leaving home, "knelt down and prayed, 'Jesus, Friend of little children, be a friend to me' and please look after mother while I am away." Then Mr. Mathams adds, "I use the hymn myself as my fittest prayer, for I am only a little child and have no desire to be anything more."

Mr. Mathams is glad that it was just after his return from the Holy Land that he was asked to write the hymn. "I went through Palestine," he writes, "with vivid visions of Christ and the children amongst the flowers and the birds. I saw him as the living Christ for the children of all lands and ages. Not 'above the bright blue sky,' but here on the dusty, rugged road of human life, I saw him then and I see him now leading all his lambs toward the infinite life. A very present Help is he."

The hymn was written with six stanzas, of which, however, only three appear in school hymnals. These three carry the spirit and message of the whole. Many tunes have been written, one as recently as 1929 by Martin Shaw, of England. The popular musical setting is by J. H. Maunder, which is a rare expression of the hymn's simplicity and beauty, and should always be sung in a spirit of reverence. The third stanza, very dear to Mr. Mathams, which is frequently omitted in hymnals, follows:

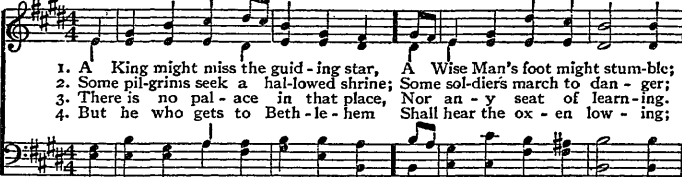
Never leave me, nor forsake me,
Ever be my Friend;
For I need Thee, from life's dawning
To its end.

A King Might Miss the Guiding Star

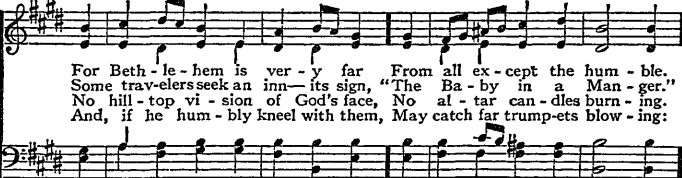
Rev. Louis F. Benson, 1921

BETHLEHEM ROAD 8. 7. 8. 7. 8. 7. Iambic

Rev. Calvin W. Laufer, 1925

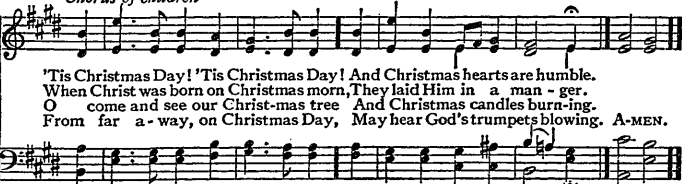


1. A King might miss the guid-ing star, A Wise Man's foot might stum-ble;
 2. Some pil-grims seek a hal-lowed shrine; Some sol-diers march to dan-ger;
 3. There is no pal-ace in that place, Nor an-y seat of learn-ing.
 4. But he who gets to Beth-le-hem Shall hear the ox-en low-ing;



For Beth-le-hem is ver-y far From all ex-cept the hum-ble.
 Some trav-ersers seek an inn—its sign, "The Ba-by in a Man-ger."
 No hill-top vi-sion of God's face, No at-tar-can-dles burn-ing.
 And, if he hum-bly kneel with them, May catch far trump-ets blow-ing;

Chorus of children



'Tis Christmas Day! 'Tis Christmas Day! And Christmas hearts are humble.
 When Christ was born on Christmas morn, They laid Him in a man-ger.
 O come and see our Christ-mas tree And Christmas candles burn-ing.
 From far a-way, on Christmas Day, May hear God's trumpets blowing. A-MEN.

Words and music copyright, 1925, by Louis F. Benson.



“A King Might Miss the Guiding Star”



O CHRISTMAS carol of recent origin has met with greater popular approval than “A King Might Miss the Guiding Star,” by Louis F. Benson, D.D. Less than a decade after it was written it was widely used in Europe, as well as in America, where it is incorporated in new and revised collections of sacred song. When Dr. Benson, the author, was informed of its popularity, he modestly said to the composer of the music, “I am delighted with its reception, but realize that it is your beautiful tune, ‘Bethlehem Road,’ that has won popular recognition.” These words are too generous. The fact is that there are few, if any, Christmas carols so simple in structure and so fluent in movement as this. Like the carols of the fifteenth and sixteenth centuries, it almost sings itself. As a Christmas lyric it is not equaled by any other of recent origin.

The hymn was written in Philadelphia on December 4, 1921. When Dr. Benson was asked to state the particular circumstances in which it was written, he admitted that “there was no special occasion for its writing, other than the fact that the Christmastide was at hand and I was happy in the prospect.” In the conversation that followed, however, it became clear that for a number of years it had been his custom to write a hymn for the yuletide, and that a number of these hymns had been published for private distribution. Thus the experience and skill attained found noble and beautiful expression in the carol, “A King Might Miss the Guiding Star.”

In 1924 one of Philadelphia’s well-known poets, Mr. Stork, editor of *Contemporary Verse*, suggested to Dr. Benson that he look over his unpublished poems for selections to be used in the Christmas number. Four poems were selected, and among them was this carol.

While preparing "Hymns," a private collection, Dr. Benson informed the writer of the present volume that he was looking for a tune and was not satisfied with anything that he had found. He added, "I wish you to write one." With the request was provided an autographed copy of the text, which the writer carried in his pocket for three weeks; then one morning on the train the music came. A few days later it was played for Dr. Benson. The music met with his entire approval. At its conclusion, he said, "You have expressed in music what I tried to say in words." Since then the verses and the music have been associated, although several other tunes were composed by friends and admirers. So associated they have place in "Christian Song," "The Church School Hymnal for Youth," "Christmas Carols" (Cokesbury Press), and other recent hymnals.

The hymn is best rendered, as was customary in carol-singing of old, as a narrative, closing with the refrain by children. An effective rendering is to have the stanzas sung alternately by a quartet and a soloist. Humming the parts other than the melody is very impressive. To show the character of the verse, the first and last stanzas follow:

A King might miss the guiding star,
A Wise Man's foot might stumble;
For Bethlehem is very far
From all except the humble.
'Tis Christmas Day! 'Tis Christmas Day!
And Christmas hearts are humble.

But he who gets to Bethlehem
Shall hear the oxen lowing;
And, if he humbly kneel with them,
May catch far trumpets blowing:
From far away, on Christmas Day,
May hear God's trumpets blowing.

I Know Not How That Bethlehem's Babe

Rev. Harry Webb Farrington, 1910.

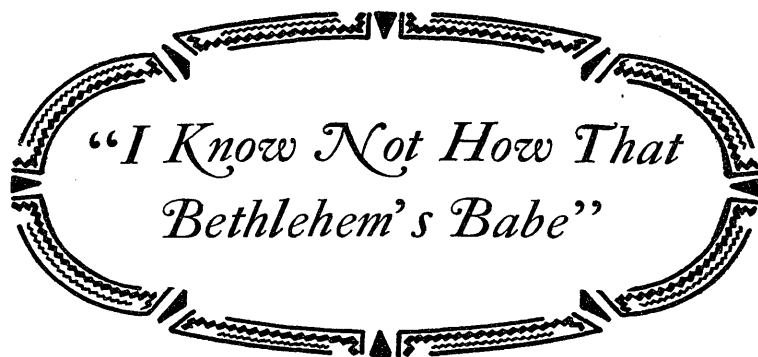
VERITAS C.M.

John N. Burnham, 1923

1. I know not how that Bethlehem's Babe Could in the God-head be;
 2. I know not how that Cal-vary's cross A world from sin could free;
 3. I know not how that Jo-seph's tomb Could solve death's mys-ter-y;

I on-ly know the Man-ger Child Has brought God's life to me.
 I on-ly know its match-less love Has brought God's love to me.
 I on-ly know a liv-ing Christ, Our im-mor-tal-i-ty. A-MEN.

Harvard Prize Hymn. By permission of the Hymn Society, New York.



“ I Know Not How That Bethlehem’s Babe ”



HE way to find your life work is not difficult where there has been a deep religious experience. This is so because in it the soul not merely finds God but itself, also. With self-discovery come the first hints of what we should do. Ezra, Nehemiah, Isaiah, and Jeremiah, of Old Testament times, and Paul, Augustine, Luther, Calvin, and Knox, of the Christian era, are good examples. These men found their life work through the discovery of God and his vast purposes at work in the world.

A hymn of deep religious experience, the kind that helped its author to an eminent career, and inspires young people who are desirous of finding themselves and their work, is the “Harvard Prize Hymn,” a religious lyric, or, in the words of Professor George Herbert Palmer, “a perfect poem.” Such it is — perfect in technique, beauty, clarity, simplicity, and stateliness.

I know not how that Bethlehem’s Babe
Could in the Godhead be;
I only know the Manger Child
Has brought God’s life to me.

I know not how that Calvary’s cross
A world from sin could free;
I only know its matchless love
Has brought God’s love to me.

I know not how that Joseph’s tomb
Could solve death’s mystery;
I only know a living Christ,
Our immortality.

The hymn states three great convictions in as many pictures, which, if remembered, will readily recall it in its entirety. They
page forty-eight

are the manger, the cross, and the empty tomb. The manger is for the author the revelation of God: God come to his own heart to comfort and inspire it; God come into life to befriend and to reclaim it. Christ is God with us — Immanuel. How this can be is a great mystery which the author cannot fathom, but it does not perplex him, for the Christ-child has given him a satisfying experience of God as present in his own life, and in the consciousness of his immanence he delights. Calvary's cross also raises a question, which he cannot answer; but it does not trouble him, for in its "matchless love" are freedom and salvation. The empty tomb is the pledge of immortality and compels the author to sing in the presence of death.

The hymn was written by Rev. Harry Webb Farrington, in 1910, while a graduate student at Harvard University. It was occasioned by a competitive contest under the direction of the university, which offered a liberal prize for the best Christmas hymn submitted. Though the hymn was written in less than thirty minutes, and is so simple in style and treatment that the author hesitated to submit it, it won the unanimous decision of the judges. In 1923 The Hymn Society of New York felt that this beautiful lyric ought to have a proper musical setting, and forthwith advised composers throughout the world to supply a tune. More than a thousand manuscripts were secured by the judges. Tunes were received from all over the world, and among the contributors were bishops and archbishops, eminent organists and professors, teachers and undertakers, lawyers and bankers, missionaries and stenographers. The decision went to a blind organist of New York City, John N. Burnham.

The tune, known as "Veritas," is profound in movement and should be sung with the inner parts carefully articulated. The bass should be full and well sustained. The slurs, of which there are quite a number, express deep devotion, and should not be hurried. The dotted half notes should be given full value. The inner parts may be hummed as a background for the melody. Such a rendering is very searching and effective.

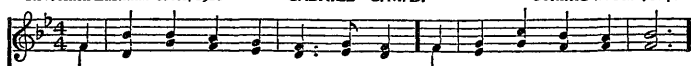
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The Hidden Years at Nazareth


Rev. Allen Eastman Cross, 1926

GABRIEL C. M. D.


Gottfried W. Fink, 1842




1. The hid - den years at Naz - a - reth! How deep and still they seem,
 2. The hid - den years at Naz - a - reth! How clear and true they lie,
 3. The hid - den years at Naz - a - reth! How ra - di - ant they rise,



Like riv - ers flow - ing in the dark, Or wa - ters in a dream!
 As o - pen to the smile of God As to the Syr - ian sky!
 With life and death in bal - ance laid Be - fore a Lad's clear eyes!



Like wa - ters un - der Syr - ian stars Re - flect - ing lights a - bove,
 As o - pen to the heart of man As to the ge - nial sun,
 O soul of youth, for - ev - er choose, For - get - ting fate or fear,



Re - peat - ing in their si - lent depths The won - der of God's love.
 With dreams of vast ad - ven - tur - ing, And deeds of kind - ness done!
 To live for truth, or die with God, Who stands be - side thee here! A - MEN.

Words used by permission.



“ The Hidden Years at Nazareth ”



O PERIOD in the earthly life of Jesus has appealed to the imagination more than the eighteen "silent years" in which he grew into youth and manhood. Between us and those years a heavy curtain is drawn. Apart from a few episodes recorded by the Evangelists, nothing has been disclosed. Apocryphal writers did their best to fill the gap, but with little success.

In recent years venturesome souls have attempted to lift the curtain, and, by the study of his parables, homely sayings, and general knowledge of everyday life, have been able to draw from stray hints the picture of his childhood, youth, and young manhood. At least two books have successfully contributed to this end: one, "The Life of Jesus Christ," by Dr. Stalker; the other, "The Jesus of History," by Dr. T. R. Glover. The latter is especially helpful in building the framework of these years. Poets, too, have endeavored to penetrate the veil. Among them is Allen Eastman Cross, D. D., who wrote "The Hidden Years at Nazareth."

As to how this poem, now set to music, was written, the author modestly discloses the following facts. "I had always meditated on the unrecorded life of Jesus," he writes. "It seemed to me pathetic that we knew so little of the youth of One whom we loved. When I was in Palestine, the most challenging places to my imagination were not the monumental shrines of tourist debate, but the open hills and waters of Galilee, and, most of all, the little green cup of Nazareth, high up in the hills. I first saw it from my camp at Jenin, across the old war plain of Esdraelon (the Armageddon of Scripture!). And then it seemed like a chalice of peace. And the more, since our Prince of Peace lived there. Wordsworth says that poetry is 'emotion remembered in tranquillity.' The emotion

of this sacrament came as I wandered through the old streets, and up the hill above the town, and found red anemones looking out from among the rocks, as the Boy Jesus must have seen them.

“But the tranquillity for expression did not come till years afterward. President Earl Harper, of Evansville, had urged me to write a new hymn on the youth of Jesus. Then, as I brooded on these unrecorded years, my first communion of the heart at Nazareth came back, and the words to express it were given to me.”

Dr. Cross, in every stanza of his beautiful hymn, admits that the years he endeavors to describe are “hidden.” Although he thinks of them as hidden, for him they are years shrouded with “the wonder of God’s love,” as the first stanza eloquently declares.

The hidden years at Nazareth!
How deep and still they seem,
Like rivers flowing in the dark,
Or waters in a dream!
Like waters under Syrian stars
Reflecting lights above,
Repeating in their silent depths
The wonder of God’s love.

Yet how approachable are those years! Dr. Cross in the second and third stanzas thinks of them as “open to the smile of God.” They beckon the heart of man to draw near to be warmed in the genial sun of God’s love. They invite the traveler to spiritual communion with the most stupendous fact of history—the Christ of God’s love.

No Distant Lord Have I

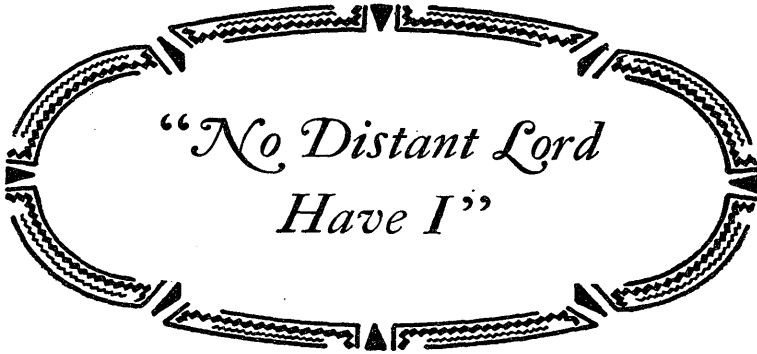
Rev. Maltbie D. Babcock, 1,3, stanza 3, alt. LLUELYN S. M.

Edward Shippen Barnes, 1927

1. No dis - tant Lord have I, Lov - ing a - far to be;
 2. Broth - er in joy and pain, Bone of my bone was He;
 3. I need not jour - ney far This dear - est Friend to see;

Made flesh for me, He can - not rest Un - til He rests in me.
 More in - ti - mate and clos - er still— He dwells Him - self in me.
 Com - pan - ion - ship is al - ways mine: He makes His home with me. A - MEN.

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“No Distant Lord Have I”



HE author of “No Distant Lord Have I,” Dr. Maltbie D. Babcock, was a man with a great heart. In his pastorates at Lockport, New York; Baltimore, Maryland; and New York City, he was a veritable genius in making and holding friends. Young and old, rich and poor, were the beneficiaries of his neighborliness and good will. Few people escaped his notice. Shopgirls and clerks, who were helping to support their homes, young men in all occupations and professions, at grips with the hard facts of life and needing friendly boosts, felt he was their friend. He sought out students and helped them with their problems. President D. C. Gilman, of Johns Hopkins University, at a memorial service, averred that “his voice was like Hopeful in ‘The Pilgrim’s Progress,’ releasing students from doubt and despair with the key of promise. Bright, playful, forceful in diction, his greatest power was this—he knew how to reach hearts.” At the same service John Timothy Stone, D.D., said of Dr. Babcock that “his great power lay in his Christlike thoughtfulness of others. His influence is symbolized by the ivy he planted beside our church, which has reached out its tendrils, climbing higher and higher year by year until it covers the whole building.”

“No Distant Lord Have I” was written as a very personal and intimate expression of Dr. Babcock’s devotion to Jesus Christ, his unfailing Friend and Saviour. That the poem, or parts of it, would ever be used as a hymn probably never entered his mind. However, three stanzas of the poem were first set to music in 1927 and incorporated in “The Church School Hymnal for Youth” in 1928, in the section dealing with the spiritual presence of Jesus Christ.

Like Whittier’s “Immortal Love, Forever Full,” the hymn
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speaks of Christ as a constant factor in life, so certain and un-failing that every day abounds with spiritual renewal. Christ is not far away; no great journeys to distant shrines are necessary to find him. He tabernacles in every believing heart. This illuminating friendship is expressed in three short stanzas. The immediacy and intimacy of the relationship the author voices as follows: "He rests in me," "He dwells Himself in me."

The joyous mysticism of the hymn demands a tune of unique character, one that reflects its inwardness and at the same time expresses its radiant joy and optimism. The tune "Lluelyn," by Edward Shippen Barnes, interprets these moods admirably. The music opens with a phrase expressing confidence. The inner harmony of this phrase is in low range — suggesting profundity and peace. From that the tune proceeds with a crescendo and in higher notes to joy and exaltation. The treatment is perfect and fits every stanza. The second stanza lends itself to an *a cappella* rendering, with all but the air hummed softly.

"No Distant Lord Have I" is a splendid hymn with which to begin the day. To use it in private devotions is like keying one's life to the most perfect harmony.

We Bear the Strain of Earthly Care

Rev. Ozora Stearns Davis, 1909

AZMON C. M.

Arr. from Carl G. Glaser, by Lowell Mason

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 2/2 time. The melody is simple and hymn-like, with a steady rhythm. The lyrics are printed below the vocal staves.

1. We bear the strain of earth-ly care, But bear it not a - lone;
 2. Through din of mar - ket, whirl of wheels, And thrust of driv - ing trade,
 3. The com-mon hopes that make us men Were His in Gal - i - lee;
 4. Our broth-er - hood still rests in Him, The Broth-er of us all,

Be - side us walks our Brother Christ And makes our task His own.
 We fol - low where the Mas-ter leads, Se - rene and un - a - fraid.
 The tasks He gives are those He gave Be - side the rest - less sea.
 And o'er the cen-turies still we hear The Mas-ter's win-some call. A - MEN.

Alternate tune, Serenity, No. 142.
 Words by permission.



“We Bear the Strain of Earthly Care”



E BEAR the Strain of Earthly Care” was written among the trees on a beautiful island in Lake Sunapee, New Hampshire, in the summer of 1909. The occasion for its writing was a commission from the Congregational Men’s Brotherhood, which desired two hymns for a convention to be held in the fall of the year. With some reservations the author, Ozora S. Davis, D.D., theologian and poet of distinction, preacher of renown, and for many years president of the Chicago Theological Seminary, met the wishes of his friends and wrote “At Length There Dawns the Glorious Day” and “We Bear the Strain of Earthly Care.” The hymns are equally great, but it is the latter that is most deeply cherished. The hymn is an attempt to put into verse something of the inward fellowship which Christians have with Christ. It makes us conscious of the great Bearer of burdens, who said, “Come unto me, all ye that labor and are heavy laden, and I will give you rest.” From the first the hymn has been used to make more real and vital the companionship and spiritual presence of Jesus Christ.

The hymn supplies a real need, for it concerns itself with the well-being of the inner life, which cannot be maintained without the practice of the presence of Christ. It declares the same message that was voiced by Dr. Maltbie D. Babcock, in his busy pastoral life, when he wrote “No Distant Lord Have I,” and pictured Jesus as Brother in joy and pain.

The message of Dr. Davis’ hymn is threefold: The burdens men bear are on the heart of the Saviour; we need not bear them alone or unattended; and brotherhood is the mystical union with him and all mankind.

The first two stanzas take up the first of these thoughts. Because men’s burdens are on the heart of the Saviour, “he is,”

as an article in the Atlantic Monthly stated, "inescapable and the most living and burning fact of the present. . . . His sympathy is instant, steadfast, fathomless." He knows how burdens twist and turn men on the way, darken their outlooks, embitter their spirits, fret their hearts, and perplex their brains. Because he knows he walks beside his children and is the Source of unfailing comfort and strength. The message is beautifully expressed as follows:

We bear the strain of earthly care,
But bear it not alone;
Beside us walks our Brother Christ
And makes our task His own.

The thought of fellowship, in hope, effort, and suffering, is taken up in the third stanza. If there is anything that makes life hard it is the suspicion or fact that "no one cares." Many of the great tragedies of history are traceable to this feeling. When the world moves right on like an iceberg in the ocean, without warmth and sympathy, men and women who otherwise might be strong even in misfortune, languish and faint. With the assurance, however, that infinite love broods over humanity, hope and confidence are born, and man is able to sing in spite of adversity.

The mystical union of brotherhood with Christ, so prominent in the thought of Paul, so fundamental to John, is the theme of the last stanza, a fine climax for the hymn.

Dr. Davis was born at Wheelcock, Vermont, July 30, 1866. He won distinction in the Congregational Church as author, preacher, and teacher. After a long and lingering illness, he died in 1931. To the last he was sustained and comforted by the comradeship of his Lord, so beautifully reflected in this hymn. Abiding in Christ's perfect peace he entered the "house . . . [of] many mansions."

We Thank Thee, Lord, Thy Paths of Service Lead

Rev. Calvin W. Laufer, 1919

FIELD 10. 10. 10. 10.

Rev. Calvin W. Laufer, 1919



1. We thank Thee, Lord, Thy paths of serv - ice lead To bla - zoned
2. We've sought and found Thee in the se - cret place And mar - veled
3. We've felt Thy touch in sor - row's dark - ened way A - bound with
4. We've seen Thy glo - ry like a man - tie spread O'er hill and
5. Show us the paths in which Thou would - est lead To bla - zoned



heights and down the slopes of need; They reach Thy throne, en - com - pass
at the ra - diance of Thy face; But of - ten in some far - off
love and sol - ace for the day; And, 'neath the bur - dens there, Thy
dale in saf - ron flame and red; But in the eyes of men, re -
heights or down the slopes of need; For both a - like en - com - pass



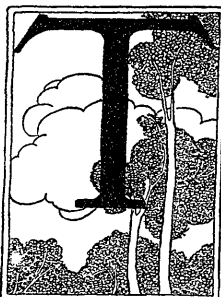
land and sea, And he who jour - neys in them walks with Thee.
Gal - i - lee Be - held Thee fair - er yet while serv - ing Thee.
sov - ereign - ty Has held our hearts en - thrall - ed while serv - ing Thee.
deemed and free, A splen - dor great - er yet while serv - ing Thee.
land and sea, And he who jour - neys in them walks with Thee. A - MEN.



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"We Thank Thee, Lord, Thy Paths of Service Lead"



HIS hymn, written by the author of this book in 1919, has its source in a great friendship. The other partner to the inspiring relation is Herbert H. Field, D.D., pastor of the Flatbush Presbyterian Church of Brooklyn, New York, to whom the hymn is gratefully dedicated. What the dedication fails to convey in appreciation is left for hymn and tune to express. Both have their genesis in this tie and reflect many exquisite hours of fellowship and some rarer moments still when kindred souls rejoiced in each other and communed with God.

For a period of more than ten years the author and his friend lunched together at least once a week and indulged themselves in prandial and postprandial talk about things of mutual interest. At the time the author was a traveling secretary of one of the Boards of the Presbyterian Church, and, after returning from his tours, he delighted to drink at the fountain of his younger brother's experiences in pulpit and parish, which were often recounted with intriguing interest.

It was at one of these luncheon engagements in the fall of 1919 that the hymn was inspired. That noon the opportunities and blessings of Christian service had been discussed in their subjective and objective aspects. In the hour spent together it was made clear that Christian service is both a very intimate and personal as well as an intensely practical experience. This dual aspect haunted the author and inspired him to write a hymn in which the dual relation is unfolded in contrast. The hymn endeavors to think of service through the example of Jesus, who made the mount of inspiration the dynamic of kindly ministry in the valley, where are the poor, the sick, the despondent, and the disheartened.

The theme of the hymn is given in the first two lines, as follows:

We thank Thee, Lord, Thy paths of service lead
To blazoned heights and down the slopes of need.

This dominant thought is reiterated throughout its stanzas. The inner life of communion and the outer life of service march forward together. The "secret place" of prayer is associated with burden-bearing, the intimate touch of God's love with his glory, "like a mantle spread o'er hill and dale." The Christian is bound up with God and man — this is the message of the hymn.

The music was written at the close of a day when composer and friend had broken bread according to custom, and was made available for a service in September, 1919, in Dr. Field's church. The tune moves quietly, but is strong in beat where the thought needs enhanced expression. Some one said of the tune, "It needs no marks of expression; these appear in the rising and falling march of the music."

The hymn was widely used in summer conferences in 1920, and was instantly adopted by many young people throughout America. To Professor H. Augustine Smith, of Boston, belongs the credit of first introducing it through a hymnal, "The Century Hymnal," published in 1921. The same year it appeared in "Songs of Life," edited by Carl F. Price. Since then nearly a dozen other publishers have incorporated it in their hymnals.

The hymn is widely used and on all occasions. An especially notable occasion was the twentieth anniversary of Dr. Field's pastorate when, as he was ushered into the presence of his devoted people, they rose and sang it. A student pastor testifies that he used it daily during the serious illness of his wife, and often read it to her. In the author's great bereavement, in 1930, caused by the death of his wife, many letters were received in which the third stanza was quoted in full.

I Look to Thee in Every Need

Rev. Samuel Longfellow, 1864

PALMYRA 8. 6. 8. 6. 8. 8.

J. Summers, 1863

1. I look to Thee in ev - ery need, And nev - er
 2. Thy calm - ness bends se - rene a - bove, My rest - less -
 3. Em - bos - omed deep in Thy dear love, Held in Thy

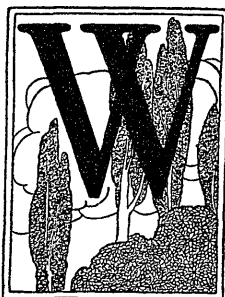
look in vain; I feel Thy strong and ten - der love,
 ness to still; A - round me flows Thy quick - ening life,
 law, I stand; Thy hand in all things I be - hold,

And all is well a - gain: The thought of Thee is
 To nerve my fal - tering will: Thy pres - ence fills my
 And all things in Thy hand; Thou lead - est me by

might - ier far Than sin and pain and sor - row are.
 sol - i - tude; Thy prov - i - dence turns all to good.
 un - sought ways, And turn'st my mourn - ing in - to praise. A - MEN.



“ I Look to Thee in Every Need ”



WHEN a hymn becomes our own in the time of trial or stress, it henceforth exercises a benign influence on all else that can happen. Through it we can talk to God when other words are inadequate. It gives comfort, inspires confidence, and bestows peace when other expedients fail.

Such a hymn is “I Look to Thee in Every Need,” one of the most beautiful devotional lyrics ever sung. It was written by Samuel Longfellow, a brother of Henry Wadsworth Longfellow, in the year 1864. At that time the author collaborated with his lifelong friend, Samuel Johnson, in bringing out a hymnal entitled “Hymns of the Spirit.” Appearing in this volume, this hymn won instant recognition. After more than half a century it is used more extensively than ever.

“I Look to Thee in Every Need” is the product of a new movement in the middle of the nineteenth century, which aimed to provide devotional lyrics that would be comparable to the best verse in literature and that would be intimately religious and cultural rather than liturgical in character. The hymn meets these tests and, together with being fresh and personal, possesses exquisite literary ardor and charm.

In a very real sense “I Look to Thee in Every Need” is autobiographical. It grew out of the author’s career, which was checkered by ill health and created the need for comfort and strength. The hymn voices the author’s trust in God. Of his many beautiful hymns this was his favorite. In it he lived, worked, and prayed. He repeated it to himself before dropping asleep. With it on his lips he began the day, and it was not unusual to hear him hum it on the street.

The hymn voices four great convictions to which the author tenaciously held: Every need is more than met by God’s strong

and tender love; the thought of God is more than adequate to dispel discouragement when things go wrong; God's peace quiets the heart and steadies the will as nothing else can; and God's hand is in all things — therefore the trusting soul is secure. The concluding couplets of the stanzas are widely used in prayer, because so many persons have found them spiritually uplifting and fortifying.

Mr. Longfellow wrote many other hymns like it. At least seven of them are used in the Presbyterian "Hymnal." Among the best known are "Holy Spirit, Truth Divine," "Beneath the Shadow of the Cross," "The Summer Days Are Come Again," "God's Trumpet Wakes the Slumbering World," and "Thou Lord of Life, Our Saving Health," from which is taken the well-known offertory response, "Bless Thou the gifts our hands have brought."

Samuel Longfellow was born in Portland, Maine, June 18, 1819. He graduated in arts from Harvard in 1839, and in theology in 1846. He was ordained into the Unitarian ministry and held pastorates at Fall River, Massachusetts; Brooklyn, New York; and Germantown, Pennsylvania. While overshadowed by his famous brother, he won for himself a secure place in the heart of Christendom. His fame endures. He was a man of fine character and culture — gracious, stately, serene. Like his friend, Edward Everett Hale, he was a gentleman of the old school.

He was a man of firm faith, which was severely tested in the early months of 1882, when his brother, Henry, and his devoted friend, Samuel Johnson, died within a few weeks of each other. However, his first sermon after the death of his brother sounded the victory note. He opened his sermon with these memorable words: "I bring you a message from the chamber of death and from the gateway of the tomb. And that message is life, life immortal, life uninterrupted, unarrested, not cut off." This triumphant faith characterizes all his writings.

Dear Lord, Who Sought at Dawn of Day

Rev. Harry Webb Farrington, 1928

CURRY L. M.

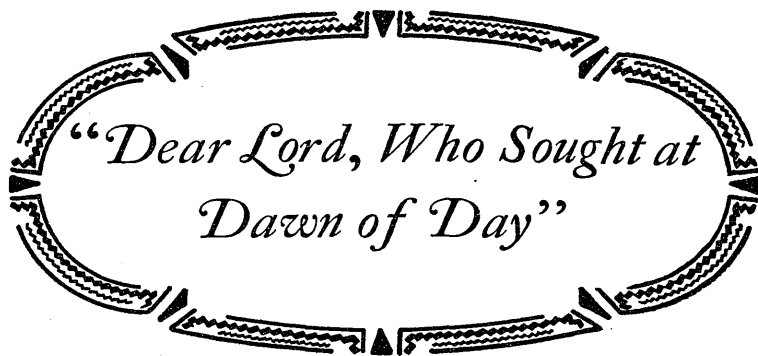
W. Lawrence Curry, 1928

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The melody is carried by the Soprano and Alto parts, while the piano provides harmonic support with chords and moving bass lines. The lyrics are printed below the vocal staves.

1. Dear Lord, who sought at dawn of day The sol-i-ta-ry woods to pray,
 2. O Mas-ter, who with kind-ly face At noon walked in the mar-ket place,
 3. Strong Pi-lot, who at mid-night hour Could calm the sea with gen-tle power,
 4. As Thou at wea-ry e-ven-tide Com-muned up-on the moun-tain side;

In qui-et-ness we come to seek Thy guid-ance for the com-ing week.
 We crave a brother's smile and song When mingling in the hu-man throng.
 Grant us the skill to aid the bark Of those who drift in storm and dark.
 In rev-erent still-ness now we ask Thy pres-ence for the mor-row's task. A-MEN.

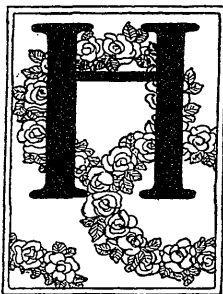
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*"Dear Lord, Who Sought at
Dawn of Day"*



“ Dear Lord, Who Sought at Dawn of Day ”



OW far college or seminary experiences cast their light upon future days and color and beautify them is evidenced by the Homiletic Review prize hymn on prayer, “Dear Lord, Who Sought at Dawn of Day,” by Rev. Harry Webb Farrington. Although the author was inspired to write this religious lyric under the strain and pressure of a busy life, its genesis must be accounted for by the happy days he spent at Williamsport Dickinson Seminary, where the refreshing vesper services enriched his spiritual experience. Still clear in his recollection of those days are “the wistful and devotional hymns of the eventide.” These he recalls because they were hymns of prayer that helped him in his personal devotions and maintained his contacts with God.

The hymn was written at a time when Mr. Farrington’s ministry brought him into comradeship with many young people throughout the land. He attended many of their services and spoke at their conventions. “I have often been distressed,” he writes, “when such services, especially vesper services, employed hymns that had neither thought, imagery, melody, nor devotion, and had to be ‘put over’ by ‘pep’ leadership to express superfluous energy between events in the service. So I wrote this hymn and based it on the prayer habits of Jesus.”

A cursory reading discloses the pattern of the hymn. Four episodes of Jesus’ life are the subject matter of as many stanzas: his arising long before day, his benign ministry to the crowd in the market place at noon, his midnight deliverance of the disciples on the stormy lake, and his withdrawal to the mountains at sunset to commune with God. These episodes are used to enforce the thought that a life of service cannot be successfully maintained without communion with God through prayer. “To

meet adequately all the responsibilities of life," said Bernard de Clairvaux centuries ago, "one must be a reservoir and not a canal."

As intimated before, the author's first thought was to write a "vesper hymn of mystic fellowship in prayer with Jesus," and as such it was written in 1928. In 1929, when the Homiletic Review opened a hymn contest, it was submitted and won first place.

After the award was made, Edwin Markham, the chairman of the judges, suggested that the hymn should not be restricted to the vesper hour, but should be considered a hymn of prayer, and that the third and fourth stanzas exchange places.

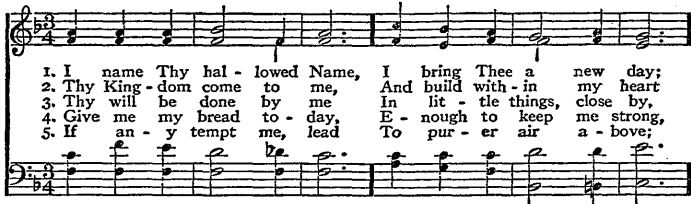
Following the award, a contest was opened for a fitting tune. The winning tune was submitted by Rob Roy Peery, of Salisbury, North Carolina. This tune induces the moods which the author had in mind and has wide approval. However, when "The Church School Hymnal for Youth" was being prepared, Peery's tune was not yet available, and consequently a musical setting was especially provided by W. Lawrence Curry, of Philadelphia. Mr. Curry's tune conserves the lyric charm of the poem, and, by its rich inner harmony, creates the contemplative moods through which a hymn of prayer should express itself. The melody of this tune is simple and direct.

I Name Thy Hallowed Name

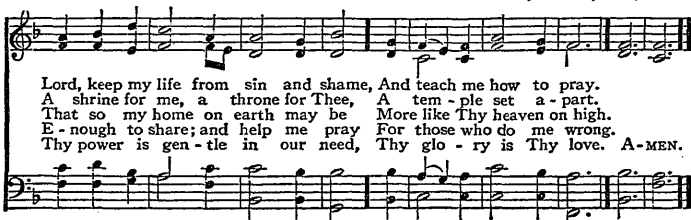
Rev. Louis F. Benson, 1926

TRENTHAM S. M.

Robert Jackson, 1894



1. I name Thy hal - lowed Name, I bring Thee a new day;
 2. Thy King - dom come to me, And build with - in my heart
 3. Thy will be done by me In lit - tle things, close by,
 4. Give me my bread to - day, E - nough to keep me strong,
 5. If an - y tempt me, lead To pur - er air a - bove;



Lord, keep my life from sin and shame, And teach me how to pray.
 A shrine for me, a throne for Thee, A tem - ple set a - part.
 That so my home on earth may be More like Thy heaven on high.
 E - nough to share; and help me pray For those who do me wrong.
 Thy power is gen - tle in our need, Thy glo - ry is Thy love. A-MEN.

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When ye pray, say "Our Father."

I name Thy hallowed Name,
I bring Thee a new day;
Lord, keep my life from sin and shame,
And teach me how to pray.

Thy Kingdom come ² to me,
And build within my heart
A shrine for me, a throne for Thee,
A temple set apart.

Thy will be done ³ by me
In little things, close by,
That to my home on earth may be
More like Thy heaven on high.

Give me my bread ⁴ to-day, —
Enough to keep me strong,
Enough to share; and help me pray
For those who do me wrong.

If any tempt me, lead ⁵
To purer air above;
Thy power is gentle in our need,
Thy glory is Thy love.

Louise + Ann
Oct 20 1926





“I Name Thy Hallowed Name”



IN THE private files of the late Dr. Louis F. Benson is a folder on “I Name Thy Hallowed Name.” It contains original and final drafts of the hymn, a letter urging him to write a hymn of prayer, and a note defending a line which had been held in question. At the top of the final manuscript and across one of the corners appear these words: “Written at Dr. Laufer’s request to fill a gap in the new Junior Hymnal of the Board of Christian Education.” Immediately above the hymn is this title: “When We Pray, Say, ‘Our Father.’” The date is written at the bottom — “Corrected draft made Saturday, October 30, 1926.” Whatever other circumstances had to do with its writing — and some are gratefully recalled — the delight Dr. Benson found in writing a hymn of prayer for Juniors, the emotions that quickened his enthusiasm, and the thrill that was his when he delivered the manuscript, and the joy in his eyes when it was associated with the suitable tune are pleasant memories.

“I Name Thy Hallowed Name” is based upon The Lord’s Prayer, which supplies its framework and determines its content. “I bring Thee a new day” assumes that prayer is the daily habit of a soul that still needs to learn how to approach God and how to be kept from sin and shame.

The second stanza is a lyric gem, which is frequently removed from its setting to grace an article or a prayer. Petition could not be more nobly expressed, or voice more lofty desire. This stanza makes a beautiful prayer with which to begin the day:

Thy Kingdom come to me,
And build within my heart
A shrine for me, a throne for Thee,
A temple set apart.

The petition, "Thy will be done," is expressed with choice poetic artistry, and indicates how the earthly life may have more of heaven in it:

Thy will be done by me
In little things, close by,
That so my home on earth may be
More like Thy heaven on high.

"Give us this day our daily bread" is covered by the fourth stanza, and is given an unselfish aspect that involves the broadest possible Christian charity. In substance it says, "Give me my daily bread that I may be able to share and serve and forgive."

"Lead us not into temptation" is exquisitely expressed in the fifth stanza, in which appears the couplet that occasioned considerable debate:

If any tempt me, lead
To purer air above.

However, Dr. Benson defended the lines in person and by letter. His argument is stated thus: "The line objected to is, I believe, the only possible interpretation of the difficult clause, 'Lead us not into temptation.' The only way of escaping temptation is by lifting our desires above the things that tempt us in the lower air to purer air above." To get the force of his position it is necessary to read the stanza.

Up to the printing of the "Junior Church School Hymnal" Dr. Benson hoped that his friend, the editor, might write a new tune for it. But his hopes did not materialize. However, the tune "Trentham," with its rich and fluent inner harmony, supplied exactly the intimacy which his hymn required, and of it he heartily approved.

"'I Name Thy Hallowed Name' is a hymn that is destined to live," is the opinion of Dr. Hugh T. Kerr, who uses it frequently and recognizes its literary beauty and excellence.

Break Thou the Bread of Life

BREAD OF LIFE. 6, 4, 6, 4, D.

MARY A. LATHBURY, 1880

WILLIAM F. SHERWIN, 1877

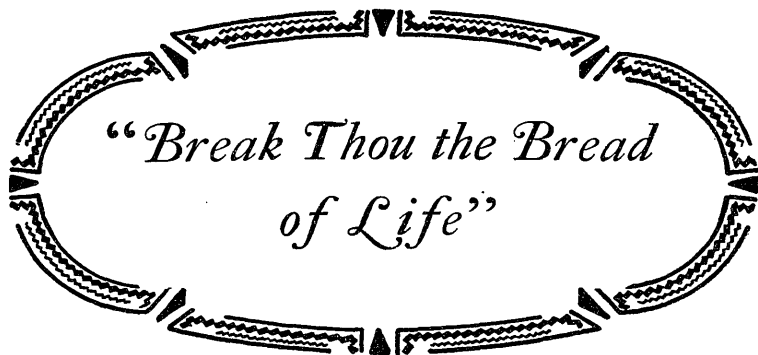
1. Break thou the bread of life, Dear Lord, to me, As thou didst
2. Bless thou the truth, dear Lord, To me, to me, As thou didst

break the loaves Be - side the sea; Be - yond the sa - cred page
bless the bread By Gal - i - lee; Then shall all bond - age cease,

I seek thee, Lord; My spir - it pants for thee, O liv - ing Word.
All fet - ters fall, And I shall find my peace, My all in all. A - men.

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is simple and hymn-like, with a clear emphasis on the lyrics. The piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands.

Music copyright by The Chautauqua Press. Used by permission.



“ Break Thou the Bread of Life ”

Break Thou the bread of life,
Dear Lord, to me,
As Thou didst break the loaves
Beside the sea;
Beyond the sacred page
I seek Thee, Lord;
My spirit pants for Thee,
O living Word.

Bless Thou the truth, dear Lord,
To me, to me,
As Thou didst bless the bread
By Galilee;
Then shall all bondage cease,
All fetters fall,
And I shall find my peace,
My All in all.



THE background of this hymn is Lake Chautauqua in western New York where, every year since 1873, hundreds of young and old have met for study and prayer. The lake and its surroundings, the conference life and experience, are reflected in the hymn, which was written in 1877 as a study song for the eager students who came there to enrich their spiritual life through communion with God and his Word. Ever since, when young people meet in school or conference throughout the country, this hymn is a favorite. The hymn expresses their aspirations, their inner longings for a more devout life sustained by fellowship with Jesus Christ. This hymn is, in reality, a beautiful prayer set to stirring music.

The hymn has many tender associations, and recalls experi-
page eighty

ences at Lake Geneva, Northfield, Chautauqua, Winona, Green Lake, and elsewhere. Once the hymn was sung at a sunset Communion service of young people on the shores of Winona Lake, where more than thirty persons dedicated themselves to full-time service. Nothing could have been more impressive. For a brief hour the quiet waters bathed in the light of the setting sun recalled Galilee and the Master. It was a time of fulfillment, and the presence of Christ was truly felt by all.

A well-known hymnologist calls the hymn "a little gem"; it is a graceful and spiritual lyric, in which every word fits perfectly into the whole like stones in a mosaic. There is no straining for effect in the verses and couplets, which flow on as naturally as the water in a brook. It reflects the beautiful and consecrated life of the author, Mary Artemisia Lathbury, who in childhood dedicated her poetical gifts to the Lord and through her works became known as the "Laureate of Chautauqua." Another of her hymns, even more widely known and loved, is "Day Is Dying in the West," which was written as a vesper hymn for Chautauqua.

"Our Mary," as she was endearingly referred to by Frances E. Willard, was a daughter of the manse. She was born in Manchester, Ontario County, New York, August 10, 1841. After a distinguished career of teaching and writing she died in 1913 at seventy-two years of age. Though not so prolific a writer as Frances Ridley Havergal, she had much in common with her in her mystical devotion to Jesus Christ.

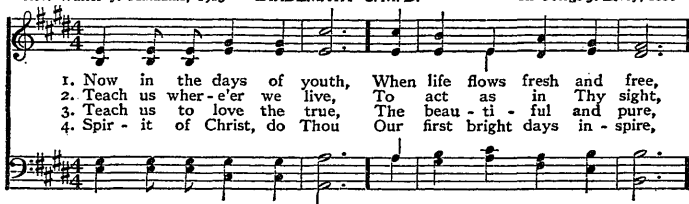
The tune was composed by William F. Sherwin in 1877, and with it the hymn is almost always associated. The music indicates that the composer must have lived with the hymn and made it his own, for it so truly voices the aspirations and longings of the text. The tune is dignified and stately, yet simple. It is prayerful throughout, voicing the sense of awe in God's presence and moving on to increasing confidence in the last two strains. As a devotional hymn it will be increasingly used by those who seek the life more abundant in Jesus Christ.

Now in the Days of Youth

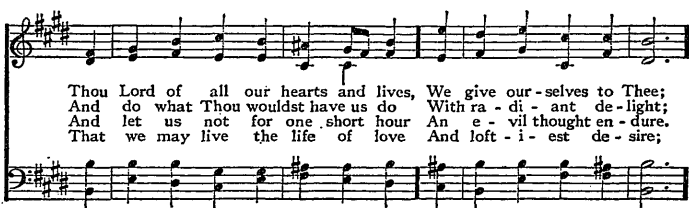
Rev. Walter J. Mathams, 1913

DIADEMATA S. M. D.

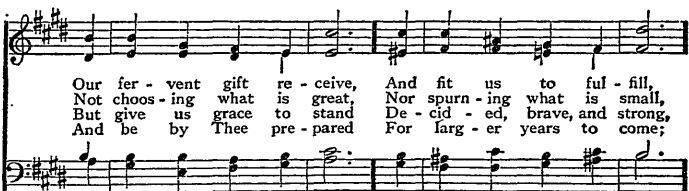
Sir George J. Elvey, 1868



1. Now in the days of youth, When life flows fresh and free,
 2. Teach us wher-e'er we live, To act as in Thy sight,
 3. Teach us to love the true, The beau-ti-ful and pure,
 4. Spir-it of Christ, do Thou Our first bright days in-spire,



Thou Lord of all our hearts and lives, We give our-selves to Thee;
 And do what Thou wouldst have us do With ra-di-ant de-light;
 And let us not for one short hour An e-vil thought en-dure.
 That we may live the life of love And loft-i-est de-sire;

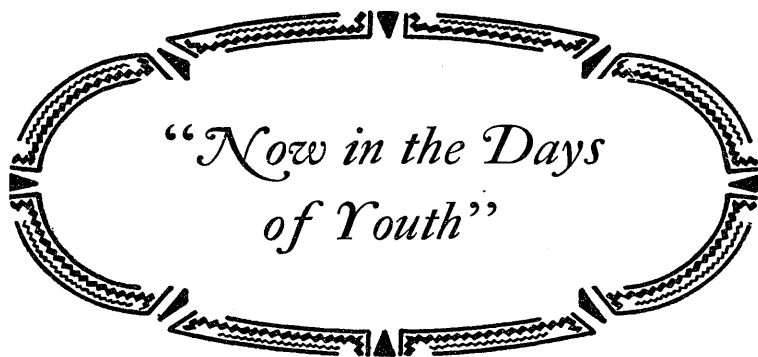


Our fer-vent gift re-ceive, And fit us to ful-fill,
 Not choos-ing what is great, Nor spurn-ing what is small,
 But give us grace to stand De-cid-ed, brave, and strong,
 And be by Thee pre-pared For larg-er years to come;



Through all our days, in all our ways, Our heav-en-ly Fa-ther's will.
 But tak-ing from Thy hands our tasks To glo-ri-fy them all.
 The lov-ers of all ho-ly things, The foes of all things wrong.
 And for the life in-e-f-fa-ble, With-in the Fa-ther's home. A-MEN.

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“Now in the Days of Youth”



HAT a great hymn, popular with young people in both England and America, should be forgotten by its author seems incredible. This, however, was the case with “Now in the Days of Youth,” which was written by Rev. Walter J. Mathams, of London. It was necessary for a friend and admirer to call attention to this child of his genius, and this is how it happened.

“Some years ago,” writes the author, “Dr. Carey Bonner, eminent English publisher and composer of hymns for children and youth, asked me to listen to a hymn on which he wished my opinion. After he had read it to me I said, ‘That seems a good hymn for the purpose for which it was written.’ He then asked, ‘Have you not seen it before?’ to which I replied, ‘No, I don’t think so.’ He rejoined, ‘Why, man, you wrote it yourself some years ago, and it has been recently brought to my notice!’”

The incident set Mr. Mathams’ mind to working and later he recalled how, under the pressure of his busy life, the hymn was written for use among young people in Christian Endeavor and Sunday School conventions. It was introduced to America by Grace Wilbur Conant, in her “Worship and Song,” a well-known Church School hymnal, published in 1913.

The theme of the hymn has to do with the dedication of life. The ancient exhortation of Eccl. 12:1, “Remember also thy Creator in the days of thy youth,” is felt throughout its lines. In it is another favorite Scripture passage, also reflected in other hymns by the author, I Cor. 16:13: “Watch ye, stand fast in the faith, quit you like men, be strong.” The two related ideas of these passages move through the entire hymn.

The central thought of the first stanza is the commitment of life to God. “We give ourselves to Thee” is its theme. The

offering thus made has to do, not with the used and worthless materials of life, but with its first and best—its youth.

Inasmuch as the surrendered soul gets its marching orders from God, the second stanza expresses that thought. Surrender is man's response to God's call.

Holding to the best in life with loyalty and decision is the dominant note of the third stanza. It, like the second, is a petition, a plea for courageous living. With effective sequence these two stanzas move forward to the last, which recalls the dedicatory act of the first. But a new element appears; there is a direct appeal to Jesus Christ to impart his spirit, and so to insure "larger years to come."

It is interesting to note that the first three stanzas make a good card for "hanging over cot or cradle, or for giving to the young just entering the Church School." In England the hymn is so used.

The tune, "Diademata," is a successful musical setting for Mr. Mathams' text. It is as forward-moving and strong in beat as a march. The bass, which has a range of an octave, is very challenging to singer and player, and should be clearly intonated. It should be rendered in strict time and with careful shading. When it is correctly sung the hymn is like a summons to "step in line and march."

"Diademata" was written by Sir George Job Elvey, an Englishman, who was born at Canterbury, March 27, 1816. He was educated at Oxford, which later honored him with the degree of Doctor of Music. For eminent services to his country he was knighted in 1871. He died December 9, 1893, and was buried outside the west front of St. George's Chapel, Windsor.

Sir George J. Elvey is remembered also for his many anthems, which are very joyous, as the following themes which he set to music indicate: "Arise, Shine"; "Christ Is Risen from the Dead"; "I Was Glad"; "O Be Joyful in God"; "O Praise the Lord of Heaven"; "Rejoice in the Lord"; and "This Is the Day Which the Lord Hath Made."

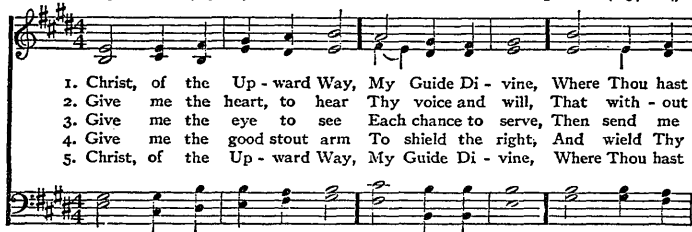
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Christ of the Upward Way

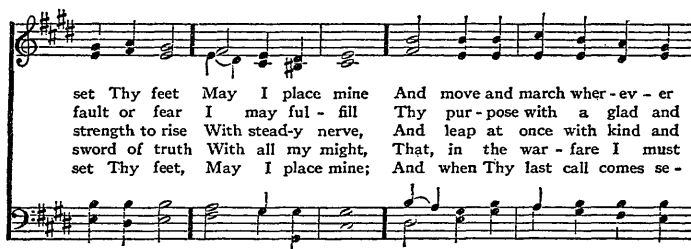
SURSUM CORDA 6. 4. 6. 4. 10. 10.

Rev. Walter J. Mathams (1851-)

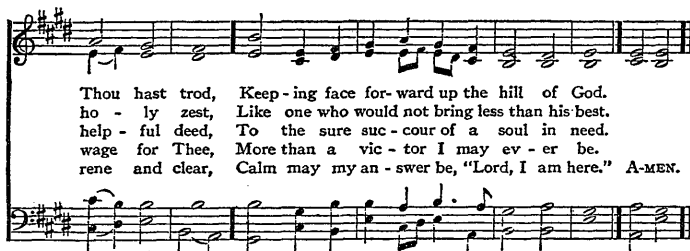
George Lomas (1834-1884)



1. Christ, of the Up - ward Way, My Guide Di - vine, Where Thou hast
 2. Give me the heart, to hear Thy voice and will, That with - out
 3. Give me the eye to see Each chance to serve, Then send me
 4. Give me the good stout arm To shield the right, And wield Thy
 5. Christ, of the Up - ward Way, My Guide Di - vine, Where Thou hast

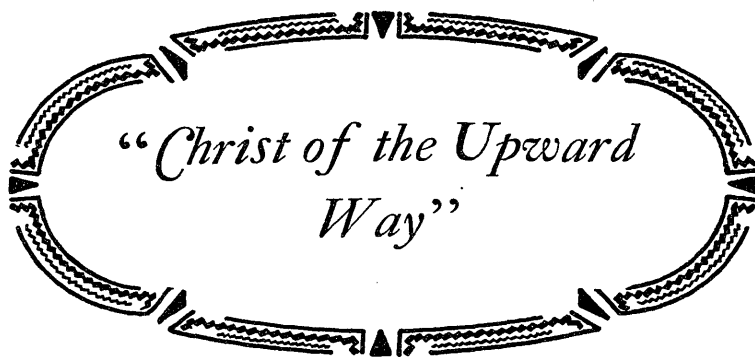


set Thy feet May I place mine And move and march wher - ev - er
 fault or fear I may ful - fill Thy pur - pose with a glad and
 strength to rise With stead-y nerve, And leap at once with kind and
 sword of truth With all my might, That, in the war - fare I must
 set Thy feet, May I place mine; And when Thy last call comes se -

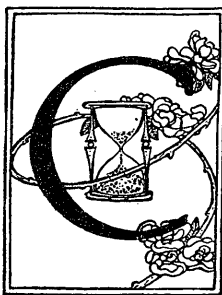


Thou hast trod, Keep - ing face for - ward up the hill of God.
 ho - ly zest, Like one who would not bring less than his best.
 help - ful deed, To the sure suc - cour of a soul in need.
 wage for Thee, More than a vic - tor I may ev - er be.
 rene and clear, Calm may my an - swer be, "Lord, I am here." A-MEN.

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“Christ of the Upward Way”



CHRIST of the Upward Way” is a new hymn and was first introduced to the young people of America by “The Church School Hymnal for Youth.” In many Church Schools and Christian Endeavor Societies it is already a favorite.

The hymn was written in the early days of the World War. In those anxious days there were many slogans on the lips of young and old. “I’ll do my bit” was one of them; another was “Count on me”; a third was “Stick it through”; and a fourth, showing the resolution of the men in the trenches, was “Let’s go.” The air was electric with intense emotion and the sense of personal responsibility was a constant challenge.

In such an atmosphere Rev. Walter J. Mathams wrote this hymn to inspire greater devotion to Jesus Christ. To indicate the style and movement of the hymn two stanzas follow:

Christ of the Upward Way,
My Guide Divine,
Where Thou hast set Thy feet
May I place mine;
And move and march wherever Thou hast trod,
Keeping face forward up the hill of God.
Give me the eye to see
Each chance to serve,
Then send me strength to rise
With steady nerve,
And leap at once with kind and helpful deed,
To the sure succor of a soul in need.

The author, who saw clearly what was needed to undergird the life and work of the Church, writes as follows: “I was min-

ister at St. Columba, Mallaig, Inverness-shire, Scotland, and opposite the Island of Skye. The boys of a large school in the South had been brought up for their summer holiday. I was much interested in them for many of their fathers were away at the war and I thought it well to impress them with the importance of loyalty to their country and to Christ. On one memorable Sunday I preached on 'Who shall ascend into the hill of Jehovah?' based on Psalms 15 and 24, as contrasted with the hills of fame, wealth, power, and other worldly ambitions. Not cleverness or great ability but purity of heart, clearness of vision, and singleness of purpose are the essential things. These should be made the characteristics of all who speak the English language. I composed the hymn to be used as a peroration and brought in the word '*adsum*,' meaning 'I am here,' so much used in our schools as the response to every call to the noblest adventures of life. As the tune 'Sursum Corda' had been haunting my heart for years the words almost unconsciously ran into that most effective meter. The effect on the boys was remarkable."

The hymn is impressive and inspiring. In spite of its stately, slow-moving tune it wins immediate interest. At a summer conference at Blair Academy, Blairstown, New Jersey, the young people called for it repeatedly. A Baltimore pastor who was there, and joined in the singing of it, says, "I have capitulated to it; I hum it when I write my sermons." Young people like its virile lines and phrases, such as "Keeping face forward," "Chance to serve," "Steady nerve," "Good stout arm," and "'Lord, I am here.'"

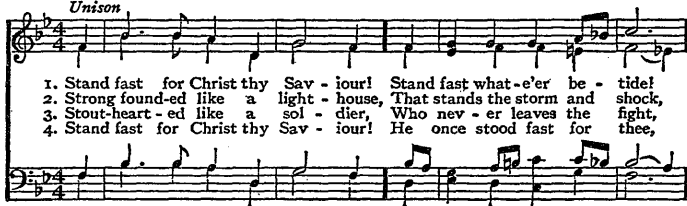
Stand Fast for Christ Thy Saviour

Rev. Walter J. Mathams, 1913

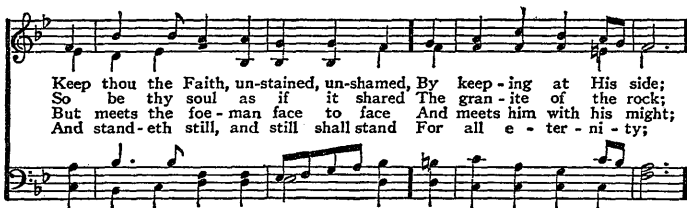
ST. PAUL 7. 6. 7. 6. 7. 6. with Refrain

Henry J. Storer, 1896

Unison



1. Stand fast for Christ thy Sav - iour! Stand fast what - e'er be - tide!
 2. Strong found-ed like a light - house, That stands the storm and shock,
 3. Stout-heart - ed like a sol - dier, Who nev - er leaves the fight,
 4. Stand fast for Christ thy Sav - iour! He once stood fast for thee,

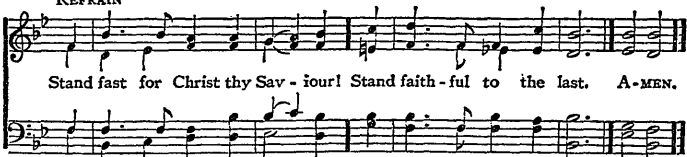


Keep thou the Faith, un-stained, un-shamed, By keep - ing at His side;
 So be thy soul as if it shared The gran - ite of the rock;
 But meets the foe - man face to face And meets him with his might;
 And stand-eth still, and still shall stand For all e - ter - ni - ty;



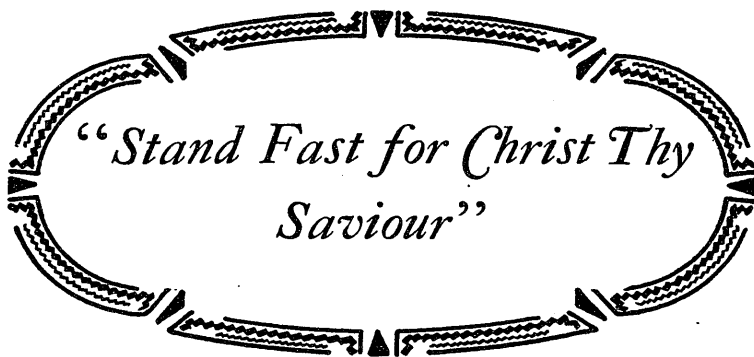
Be faith - ful, ev - er faith - ful, Wher - e'er thy lot be cast,
 Then far be - yond the break - ers Let thy calm light be cast,
 So bear thee in thy bat - tles Un - til the war be past,
 Be faith - ful, O be faith - ful, To love so true, so vast,

REFRAIN



Stand fast for Christ thy Sav - iour! Stand faith - ful to the last. A-MEN.

Words from "Worship and Song," Winchester and Conant. The Pilgrim Press. Used by permission of Walter J. Mathams.



“ Stand Fast for Christ Thy Saviour ”



TAND Fast for Christ Thy Saviour” is a hymn that appeals to the heroism of young and old. It is a trumpet call to the soul and inspires loyalty. It is a consecration hymn, virile and regal in content and movement. Unlike many hymns used in the dedication of life that are inclined to be morbid and introspective, the lines of this hymn have in them the ring of the bugle that marshals mighty troops to campaigns of valor and conquest. A young man said recently after it had been sung, “When you sing a hymn like that you want to do something hard for Christ.”

This first stanza makes one think of an army standing at attention, listening to its commander as he challenges its loyalty. The lines of formation are perfect; the faces of the men are tense and look straight ahead; the battle standards float in the breeze. It is a stirring picture and no doubt was suggested by the author’s experience as an army chaplain with the Scottish forces in Egypt.

The imagery of the second stanza, reflecting the author’s early seafaring life, recalls the experience of a man who, after a long and perilous voyage, sees in the darkness the friendly beacon of a lighthouse leading him from danger to safety.

Strong founded like a lighthouse,
That stands the storm and shock,
So be thy soul as if it shared
The granite of the rock;
Then far beyond the breakers
Let thy calm light be cast,
Stand fast for Christ thy Saviour!
Stand faithful to the last.

The soldier on the field of honor is the picture presented in the third stanza. It is as arresting as the story of the sentinel who held his place in Pompeii when the lava of Vesuvius destroyed the city that he guarded:

Stout-hearted like a soldier,
Who never leaves the fight.

The last stanza is truly climactic in that it makes the concluding picture center in Christ, the Paragon of continuing devotion and self-sacrifice.

Stand fast for Christ thy Saviour!
He once stood fast for thee,
And standeth still, and still shall stand
For all eternity;
Be faithful, O be faithful,
To love so true, so vast,
Stand fast for Christ thy Saviour!
Stand faithful to the last.

The author of the hymn, Rev. Walter J. Mathams, of London, writes: "This hymn was written by request for the World Convention of the Christian Endeavor Society at Bradford, Yorkshire, England, in 1913. The watchwords of the convention were: 'Stand Fast,' 'Press On,' and 'Look Up.' I wrote on each of these mottoes, but sent only the first two, as they were to sing my hymn, 'God Is with Us, God Is with Us,' which was the convention's usual 'Rally Call.'

"At the convention the hymn was sung to the tune 'Alford' and was a thrilling experience. It inspired fidelity to conscience and Christ, and since then is widely used for the call and consecration of youth."

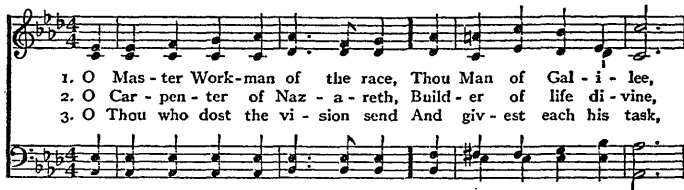
In America, Mr. Mathams' hymn is popular and appears in many Church School hymnals, in which it is associated with the tune "St. Paul," by Henry J. Storer. This is a fortunate musical setting, strong of beat, quick in movement.

O Master Workman of the Race

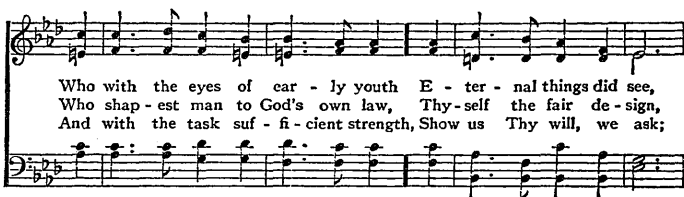
Jay T. Stocking, 1912

AMESBURY C. M. D.

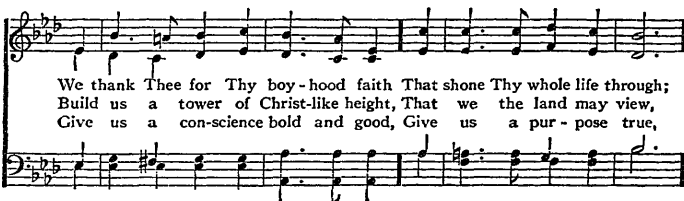
Uzziah C. Burnap, 1895



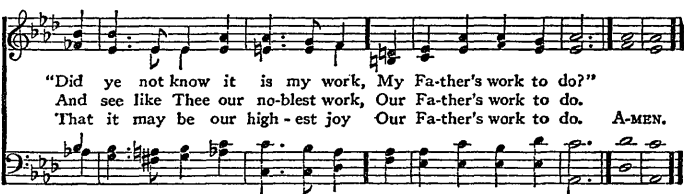
1. O Mas - ter Work - man of the race, Thou Man of Gal - i - lee,
 2. O Car - pen - ter of Naz - a - reth, Build - er of life di - vine,
 3. O Thou who dost the vi - sion send And giv - est each his task,



Who with the eyes of ear - ly youth E - ter - nal things did see,
 Who shap - est man to God's own law, Thy - self the fair de - sign,
 And with the task suf - fi - cient strength, Show us Thy will, we ask;

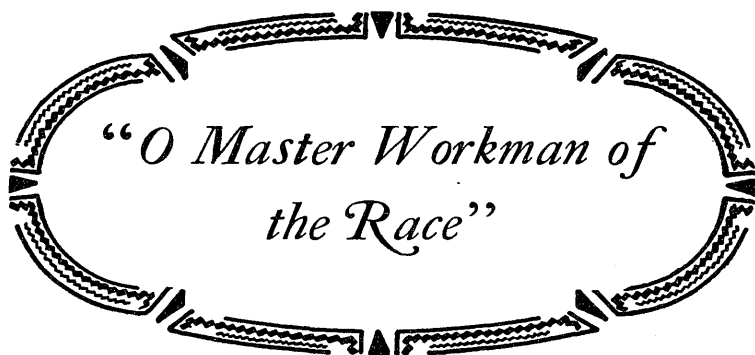


We thank Thee for Thy boy - hood faith That shone Thy whole life through;
 Build us a tower of Christ-like height, That we the land may view,
 Give us a con - science bold and good, Give us a pur - pose true,



"Did ye not know it is my work, My Fa - ther's work to do?"
 And see like Thee our no - blest work, Our Fa - ther's work to do.
 That it may be our high - est joy Our Fa - ther's work to do. A - MEN.

Words from "Worship and Song." Winchester and Conant. The Pilgrim Press. Used by permission.
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"O Master Workman of the Race"



O THE spiritually sensitive soul everything is suggestive of unseen reality. Because his heart was in tune with the Infinite, the psalmist, while pondering or recalling the flock for which he cared, was inspired to sing, "The Lord is my shepherd." A cleft in the rock led Toplady to write "Rock of Ages, Cleft for Me." It is a way that God has of making his thoughts known to those in harmony with his benign presence.

In such a manner was "O Master Workman of the Race" written. As to its origin, the author, Jay T. Stocking, D.D., writes as follows: "Just before starting to the Adirondack Mountains in the spring of 1912 on a short fishing trip, I was asked to write a hymn and to submit it to our publishing house in Boston (The Pilgrim Press). When I arrived I found the carpenters busily engaged building and rebuilding the camp on our little island. When not fishing I was watching them. The figure of the carpenter, as applied to Jesus, flashed on me as never before, and I sat down and wrote the hymn, almost, if not quite, in the exact form in which it now appears."

Very vivid are the pictures delineated in the hymn. There are three of them: the Master Workman, sustained by the faith of his youth; the Carpenter, who builds and perfects life; the Task Giver, who imparts strength to fellow workmen.

In the first stanza of the hymn, the Master Workman is seen in the light of his boyhood experiences. Notable is the scene of Jesus, the boy, with the doctors in the Temple. His words, "I must be about my Father's business," Luke 2:49 (margin), are wrought into the hymn with telling effect.

The second stanza relates the Carpenter of Nazareth to his redeeming work. Jesus is pictured as the "Builder of life divine," and appealed to for help to fashion our own lives to his

perfect design. "Build us a tower of Christlike height" is one of the hymn's finest lines.

The Task Giver is the concluding picture of the hymn, and it is most challenging to young people.

A hymn of this character requires a stirring tune. Several tunes, widely varied in interpretation, have already been tried. Among them are "Gennesaret," by James; "All Saints New," by Cutler; and "Materna," by Ward. Perhaps the tune most widely used is "Amesbury," by Uzziah C. Burnap. The first and last stanzas follow.

O Master Workman of the race,
Thou Man of Galilee,
Who with the eyes of early youth
Eternal things did see,
We thank Thee for Thy boyhood faith
That shone Thy whole life through;
"Did ye not know it is my work,
My Father's work to do?"

O Thou who dost the vision send
And givest each his task,
And with the task sufficient strength,
Show us Thy will, we ask;
Give us a conscience bold and good,
Give us a purpose true,
That it may be our highest joy
Our Father's work to do.

Jay Thomas Stocking, D.D., pastor of the Pilgrim Congregational Church, St. Louis, Missouri, was born at Lisbon, New York, April 19, 1870. He received his college training at Amherst, from which he graduated in 1895. After graduating from Yale Divinity School, he was ordained in 1901 into the Congregational ministry. Among his books are "The Dearest Spot on Earth," "The City That Never Was Reached," "Query Queer," and "The Golden Goblet."

Take Thou Our Minds, Dear Lord

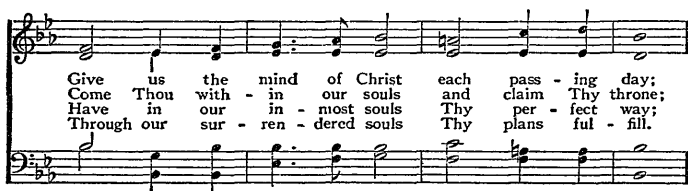
Rev. William H. Foulkes, 1918

HALL 10. 10. 10 10.

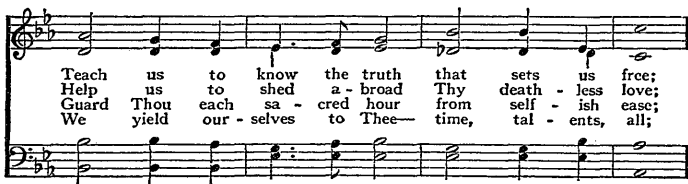
Rev. Calvin W. Laufer, 1918



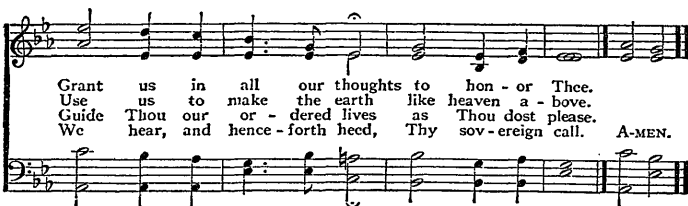
1. Take Thou our minds, dear Lord, we hum - bly pray;
 2. Take Thou our hearts, O Christ, they are Thine own;
 3. Take Thou our wills, Most High! Hold Thou full sway;
 4. Take Thou our - selves, O Lord, heart, mind, and will;



Give us the mind of Christ each pass - ing day;
 Come Thou with - in our souls and claim Thy throne;
 Have in our in - most souls Thy per - fect way;
 Through our sur - ren - dered souls Thy plans ful - fill.

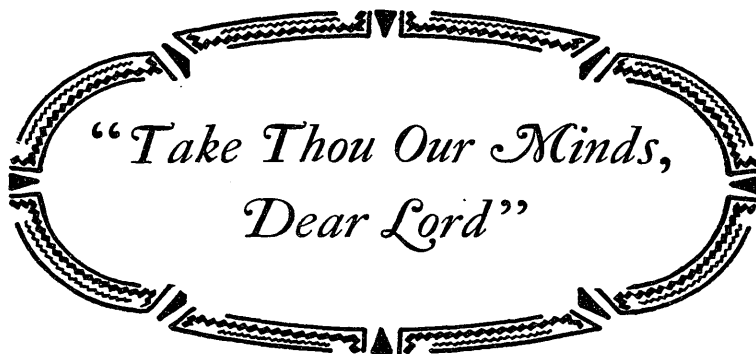


Teach us to know the truth that sets us free;
 Help us to shed a - broad Thy death - less love;
 Guard Thou each sa - cred hour from self - ish ease;
 We yield our - selves to Thee— time, tal - ents, all;



Grant us in all our thoughts to hon - or Thee.
 Use us to make the earth like heaven a - bove.
 Guide Thou our or - dered lives as Thou dost please.
 We hear, and hence - forth heed, Thy sov - ereign call. A-MEN.

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“Take Thou Our Minds, Dear Lord”



HE hymn “Take Thou Our Minds, Dear Lord” was written at the earnest solicitation of a conference group which met at Emporia College, Kansas, in the summer of 1918. That year morning prayers were conducted in the dining room and they were unusually impressive. However, the young people felt that they would like to have a prayer hymn that they could call peculiarly their own, and requested the present writer to produce such a hymn. He succeeded in composing the tune, but got no farther. He was quite sure that he knew what message the hymn should convey, but could not produce it.

A few weeks later he divulged his dilemma to William Hiram Foulkes, D.D., on a train bound for Stony Brook, Long Island. Both men were on their way to a conference similar to that held at Emporia College. When the situation had been explained to Dr. Foulkes, he evinced great interest, and requested to see the tune. He showed enthusiasm for the score and begged to have it for a day or two. “Perhaps,” said he, “the proper hymn may come to me, if not to you.”

The next day he carried the manuscript in his pocket to New York City. The hymn came to him *en route*. On his return that afternoon to Stony Brook, where he had charge of vespers, he produced three stanzas of the four which constitute the hymn. Together he and the composer of the tune went over the new production, and were so well pleased with the result that duplicates were made and the hymn was sung for the first time the next day at morning prayers.

The hymn was so cordially received by the young people that since that day it has been known as the “Morning Prayer Hymn” of Presbyterian summer conferences. The next year it was incorporated in “The Conference Song Book,” bearing a

dedication to William Ralph Hall, D.D., then Director of Young People's Work in the denomination.

At first, as has been intimated, the hymn contained only three stanzas. A year or two later, the very beautiful and climactic fourth stanza was added by Dr. Foulkes, to summarize the contents of the other stanzas in a comprehensive prayer of consecration. Now, whenever it appears, the fourth stanza is included.

While "Take Thou Our Minds, Dear Lord" is ostensibly a hymn to begin the day, it is now widely used in consecration services. As such it appears in "The Abingdon Hymnal," published in 1928, by the Abingdon Press, under editorship of Earl Enyeart Harper, D.D. In "The Church School Hymnal for Youth," however, it is placed as a morning hymn, where, perhaps, it best fulfills its first intention.

Take Thou our minds, dear Lord, we humbly pray;
Give us the mind of Christ each passing day;
Teach us to know the truth that sets us free;
Grant us in all our thoughts to honor Thee.

Take Thou our hearts, O Christ, they are Thine own;
Come Thou within our souls and claim Thy throne;
Help us to shed abroad Thy deathless love;
Use us to make the earth like heaven above.

Take Thou our wills, Most High! Hold Thou full sway;
Have in our inmost souls Thy perfect way;
Guard Thou each sacred hour from selfish ease;
Guide Thou our ordered lives as Thou dost please.

Take Thou ourselves, O Lord, heart, mind, and will;
Through our surrendered souls Thy plans fulfill.
We yield ourselves to Thee — time, talents, all;
We hear, and henceforth heed, Thy sovereign call.

For the Bread, Which Thou Hast Broken

Rev. Louis F. Benson, 1924

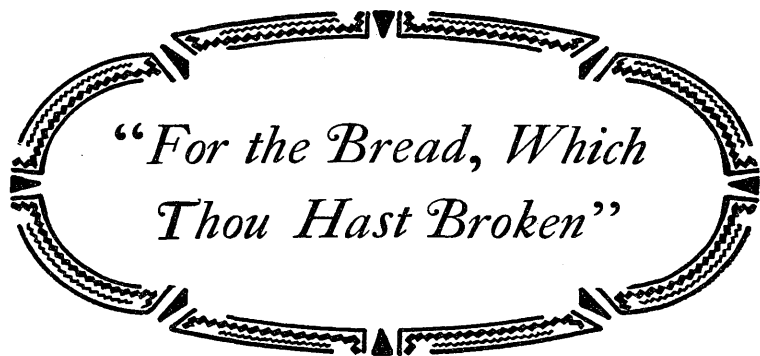
PETERSON 8. 7. 8. 7.

Emily S. Perkins, 1921

1. For the bread, which Thou hast bro-ken; For the wine, which Thou hast poured;
 2. By this pledge that Thou dost love us, By Thy gift of peace re-stored,
 3. With our saint-ed ones in glo-ry Seat-ed at our Fa-ther's board,
 4. In Thy serv-ice, Lord, de-fend us, In our hearts keep watch and ward,

For the words, which Thou hast spoken; Now we give Thee thanks, O Lord.
 By Thy call to heaven a-bove us, Hal-low all our lives, O Lord.
 May the Church that waiteth for Thee Keep love's tie un-bro-ken, Lord.
 In the world where Thou dost send us Let Thy King-dom come, O Lord. A-MEN.

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 Words copyright, 1925, by Rev. Louis F. Benson.



“ For the Bread, Which Thou Hast Broken ”



THE moments which follow the sacrament of the Lord's Supper are among the most sacred which believers can experience. It was so the night when Jesus broke bread with his disciples; it has been so ever since. They are moments of recapitulation, in which are gathered up with tender, chaste, and reverent feeling the significance of what has just transpired. In some churches the time is given to the sacrament of silence, in which communicants seek to immerse themselves in the spirit life that environs them, and rededicate their lives to the fulfillment of Christ's purposes in the world. In one church, of which Dr. A. F. Schauffer was pastor, those present were encouraged to pray for friends and neighbors who never partook of the sacrament, in the hope that through friendly and timely service they might be led to Christ. Whatever use may be made of these moments in the church, the hymn which follows the sacrament should be wisely chosen.

No person in the Presbyterian Church saw this more clearly or felt more deeply about it than Dr. Louis F. Benson, who wrote "For the Bread, Which Thou Hast Broken" as a post-Communion hymn. He aimed to write something that would reflect the idea of grateful recapitulation.

The inspiration came to him on November 21, 1924, shortly after a Communion service in the Second Presbyterian Church, of Philadelphia, which he attended. Three stanzas were the result. Before permitting their use, however, he consulted two friends, one of whom was Henry Sloane Coffin, D.D., then pastor of the Madison Avenue Presbyterian Church, of New York City. In the quiet of Dr. Benson's study the hymn was read and discussed. Dr. Coffin was delighted with it, but suggested that a fourth stanza should be added. To this suggestion

page one hundred and four

the author acceded. Whereupon Dr. Coffin asked to print the hymn in his church calendar, through the channels of which it was first used.

The question of musical setting was then discussed with his other friend, and two tunes were found to give the text exquisite expression. The tune "Evening Prayer," by George C. Stebbins, was one of them; the other, "Peterson," was a new setting, by Miss Emily S. Perkins. The hymn is associated now with both of these. Mr. Stebbins' more mystical setting is used in "Christian Song," and Miss Perkins' more joyous tune in "The Church School Hymnal for Youth."

Though the hymn gives considerable emphasis to the dedication of life, its dominant note is thanksgiving for the Communion experience. Therefore, the hymn is a prayer, quiet or joyful, depending largely on which musical setting is used. The more meditative tune is that by Mr. Stebbins; the more active and virile by Miss Perkins.

In securing a mental picture of the text the following hints may be suggestive. The first stanza recalls the elements of the sacrament, together with the words of the Lord; the second sees in the Lord's Supper a pledge of Christ's unfailing love and peace, the urge to holier living; the third stanza thinks of loved ones in glory, and leads forward to the thought that for their sake as well as ours love's tie should be kept unbroken; the fourth stanza, inspired by Dr. Coffin, is a summons to service, and summarizes The Lord's Prayer in the concluding line, which is "Let Thy Kingdom come, O Lord."

How effective this new hymn has proved to be is reflected by comments that have been made following its use: "It says exactly what I have often felt after the sacrament." "It voices my prayer to be true and grateful." "It helps me to connect the holy sacrament with my daily life, where I need so much to be conscious of the saving power of Jesus Christ." Many such comments attest the greatness of the hymn, the lines of which are simple, chaste, felicitous, and profoundly reverent.

Rock of Ages, Cleft for Me

TOPLADY 7.7.7.7.7.

Rev. Augustus M. Toplady, 1776; stanza 4 alt.

Thomas Hastings, 1830

1. Rock of A - ges, cleft for me, Let me
 2. Not the la - bors of my hands Can ful -
 3. Noth - ing in my hand I bring, Sim - ply
 4. While I draw this fleet - ing breath, When my

hide my - self in Thee; Let the wa - ter and the
 fill Thy law's de-mands; Could my zeal no res - pite
 to Thy cross I cling; Na - ked, come to Thee for
 eye - lids close in death, When I soar to worlds un -

blood, From Thy riv - en side which flowed, Be of
 know, Could my tears for - ev - er flow, All for
 dress, Help - less, look to Thee for grace; Foul, I
 known, See Thee on Thy judg - ment throne, Rock of

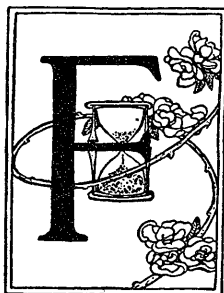
sin the dou - ble cure, Cleanse me from its guilt and power.
 sin could not a - tone; Thou must save, and Thou a - lone.
 to the foun - tain fly; Wash me, Sav - iour, or I die.
 A - ges, cleft for me, Let me hide my - self in Thee. A - MEN.



*"Rock of Ages, Cleft
for Me"*



“Rock of Ages, Cleft for Me”



OR a hymn to survive it must be devotionally adequate. The heart of man is so constituted that it needs constant spiritual sustenance. Without inner renewal man cannot add to his spiritual stature. If he hopes at all to grow into the divine image, he must be nourished by springs of grace. Emerson says that the Gulf Stream will run through a straw if it is parallel to the current. So is it with the soul. Something of the great God will not only pass through the soul, but stay there, if it is open to what he is.

A number of years ago the writer was privileged to travel with a missionary in Colorado. Much of the territory covered in the trip was confined to the irrigated districts of the state. It was a marvelous experience to see how arid prairie lands had been converted into fruitful fields and gardens. The everlasting hills were pouring their bounty into the plain, which blossomed “as the rose.”

“Rock of Ages, Cleft for Me” is a hymn that connects the soul with unfailing springs. Millions of people feel so about it; it is the world’s favorite hymn. In a vote taken by the Sunday at Home magazine in 1887, this hymn was first with 3215 ballots. Only three other hymns had more than three thousand votes, namely, “Abide with Me: Fast Falls the Eventide,” “Jesus, Lover of My Soul,” and “Just as I Am, Without One Plea.” Professor Saintsbury says of it, “Every word, every syllable of this really great poem has its place and meaning.” John Julian avers that “no other hymn has had so broad and firm a grasp upon the English-speaking world.”

The hymn was written by Augustus M. Toplady in a time of religious controversy with John Wesley, with whom he differed in theological convictions. The hymn was a kind of metrical
page one hundred and eight

cal protest, which, now that the dispute is forgotten, because of its lyric beauty and religious fervor is endeared to millions. The hymn made its first appearance in *The Gospel Magazine* for March, 1776, as the concluding lines of an article by Toplady.

The popular story of its genesis is that one day Toplady was caught in a shower and found refuge in the cleft of a rock near Blandon Church, Somerset, England, where he was a curate. In the fissure of the rock he found shelter. This experience, it is supposed, inspired the hymn. Whether this is true or not, one thing is certain — the rocky crag, seventy or eighty feet tall, was often in his view. This, together with the Biblical passage referring to the “rock of ages,” supplied the symbolism of the hymn when the time came to write. The hymn was written in 1775, eleven years after Toplady left the Blandon Church. Whatever the source — and the present writer is inclined to give credence to tradition — for inner comfort, for assurance of heart, and for absolute confidence in Christ’s redeeming work, the hymn is perhaps unexcelled.

The hymn is very dear to the writer, owing to an experience of his pastoral days. At the close of a service he was rushed to a home where the mother was dying. In her last hour, with devoted sons and daughters at her side, she led them in the first stanza of “Rock of Ages, Cleft for Me” in such clear notes that all felt that the physician was mistaken and that she must recover. Then she raised her hand for quiet and led in *The Lord’s Prayer*. A few minutes later she was gone.

At the funeral of Gladstone, who translated the hymn into Latin, Greek, and Italian, a great congregation sang it with such feeling that mighty England must have been consoled.

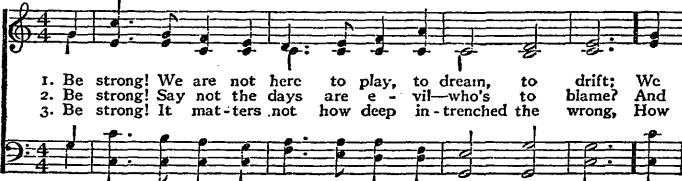
Such is the character of the hymn’s ministry. Dr. Charles S. Robinson, editor of several hymnals, declared it “the supreme hymn of the language.” Oliver Wendell Holmes, in writing to Harriet Beecher Stowe, expressed himself as follows: “I recognize its wonderful power and solemnity. . . . It is the Protestant *Dies Ira*.”

Be Strong

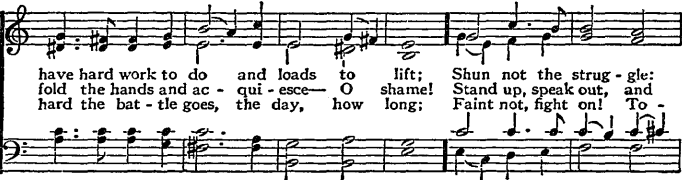
Rev. Maltbie D. Babcock, 1901

HAROLD 2. 10. 10. 10.

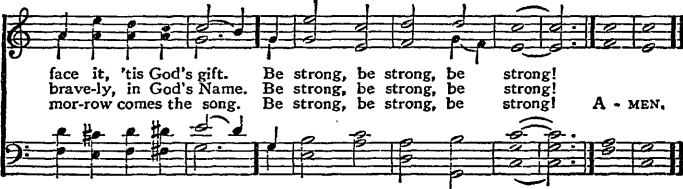
Carl F. Price, 1921



1. Be strong! We are not here to play, to dream, to drift; We
 2. Be strong! Say not the days are e-vil—who's to blame? And
 3. Be strong! It mat-ters not how deep in-trenched the wrong, How



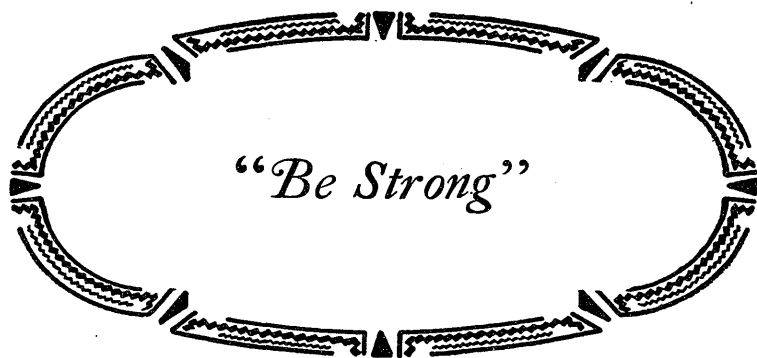
have hard work to do and loads to lift; Shun not the strug-gle:
 fold the hands and ac-qui-esce—O shame! Stand up, speak out, and
 hard the bat-tle goes, the day, how long; Faint not, fight on! To-



face it, 'tis God's gift. Be strong, be strong, be strong!
 brave-ly, in God's Name. Be strong, be strong, be strong!
 mor-row comes the song. Be strong, be strong, be strong! A - MEN.

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From "Thoughts for Every-Day Living." Copyright, 1901, by Charles Scribner's Sons.



“Be Strong”



THE author of this hymn, Maltbie D. Babcock, was a man of great versatility. He was richly endowed for almost any career. Because he was a skillful and convincing speaker, excelling in debate, some of his friends felt that he should enter the law. To others his rare musical gifts, which gave evidence of originality and genius, seemed to point to leadership in music. Great military friends of the family, who were impressed by his splendid physique and manly bearing, felt that in the army he could give the best account of himself. While he respected the counsel and wishes of his many devoted friends and neighbors, he chose the ministry and never regretted it. In that calling he felt that he could be most useful. How he lived his life in the ministry, in which he scored eminent success, this hymn, “Be Strong,” illustrates.

The first stanza, the spirit of which is felt throughout the entire hymn, shows how a strong man looks at life. He ponders it in all seriousness, gathers himself together, musters his forces, and joyously locks arms with it for better or worse. The stanza presents the point of view of one in deadly earnest, who has not forgotten the exhilaration of play, of dreaming and drifting, but who has resolved to keep them in their proper places and to make them serve his main purpose. A worthwhile career is won by work.

This point of view is reflected in Dr. Babcock's career. He was always fond of play and knew how to steal a march on his work by forgetting it for the lighter hours of clean and healthy sport. His youthful experiences as the head of a baseball nine helped him through more hard hours and dark days than his most intimate friends could possibly surmise. Because he was a poet, and left many beautiful lyrics to cheer and to inspire

young and old, he was always a dreamer. He saw visions and dreamed dreams, but he was never visionary—he made his dreams and visions actual fact by hard work. Through all his ministry his favorite motto was, “Do it now.” Like Henry Drummond, whom he resembled, he knew the luxury of idle hours, the soothing calm of drifting in quiet nooks when oars did not ruffle the waters. The boat might drift, but not he; he knew where he was going and where he expected to land.

The second and third stanzas picture the strong man facing dark days—the kind that test faith, courage, and enthusiasm. They are days that invite complaining and compromise. What is to be done with them? The hymn is specific in the counsel it gives, and points out that it is not manly to offer excuses, to place blame on others, or to “fold the hands and acquiesce.” Who takes life seriously should “stand up, speak out, and bravely, in God’s Name.” In the background of admonition like this can be seen the example of Jesus, who “stedfastly set his face to go to Jerusalem,” even when he knew that his enemies were plotting his death. Too, we can see Paul, the stout-hearted, who pressed “on toward the goal unto the prize of the high calling of God in Christ Jesus.”

The hymn looks forward to a glad to-morrow when the battle is won, the fruits of conquest are secured, and songs of victory fill the air. The strong man is an optimist, because he goes forth to battle in God’s name and in his strength.

This is a truly great hymn and well deserves the fame it has acquired. It is frequently quoted by young people, and always sung with fine attack, virile movement, and convincing spirit.

The tune “Harold” was written by Carl F. Price, of New York City. It was dedicated to Harold B. Ware, an aviator in the World War. Mr. Ware died of influenza in November, 1918, a few days before the signing of the Armistice. The music is a fitting memorial to this young man, who was well known among Presbyterian young people in Scranton, Pennsylvania.

Soldiers of Christ, Arise

Rev. Charles Wesley, 1749

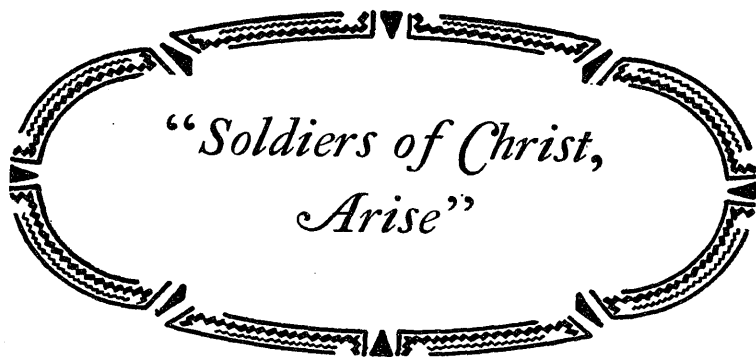
SOLDIERS OF CHRIST S. M.

Rev. William P. Merrill, 1895

1. Sol - diers of Christ, a - rise, And put your ar - mor on,
 2. Strong in the Lord of Hosts, And in His might - y power,
 3. Stand then in His great might, With all His strength en - dued;
 4. From strength to strength go on; Wres - tle, and fight, and pray;
 5. That, hav - ing all things done, And all' your con - flicts passed,

Strong in the strength which God sup - plies Through His e - ter - nal Son.
 Who in the strength of Je - sus trusts Is more than con - quer - or.
 And take, to arm you for the fight, The pan - o - ply of God:
 Tread all the powers of dark - ness down, And win the well - fought day.
 Ye may o'er - come through Christ a - lone, And stand en - tire at last. A - MEN.

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“Soldiers of Christ, Arise”



OMETIMES a hymn needs a special occasion to disclose its power and beauty. On at least one occasion this proved to be so in regard to “Soldiers of Christ, Arise.” The event was a foreign missionary meeting of young people in Alma College, Alma, Michigan. An eloquent address by a missionary on furlough had just been delivered. The group, which had been challenged to great devotion, was electrified. Then followed this hymn, which promptly and effectively expressed the temper and spirit of the group. The college chapel was filled with hallowed devotion, and the music swept over the campus with benign influence. An hour after the meeting, groups of young men were heard whistling it and young women humming or singing it. In the prayer groups that closed the day the emotions which this hymn had stirred were clearly reflected in testimony and prayer.

“Soldiers of Christ, Arise” was written, in 1749, by Rev. Charles Wesley, perhaps the greatest hymn writer of the Christian Church. His pen is credited with sixty-five hundred lyrics, of which the best known and most popular is “Jesus, Lover of My Soul.” His “Soldiers of Christ, Arise” has been sung to different tunes, but that which most truly expresses it and gives it its prominence at the present time is a tune written by William P. Merrill, D.D., pastor of the Brick Church, New York City. Dr. Merrill’s musical setting and the hymn are perfectly fitted to each other.

The hymn is a rally call to service. Like the bugle’s call in the army it invites Christians to fall in, to stand fast, or, if the occasion requires, to advance. Both the lines of the hymn and the phrases of the music are short, brisk, direct. They are like commands, spoken quickly and in staccato voice, which,

page one hundred and sixteen

when spoken, are followed by the shuffling of feet to form the ranks or to charge or to follow out whatever order has been given.

The hymn is a challenge to fitness. It is a call to put on the "armor of God," and to go forth in his strength to advance the cause of Christ. It is based on Eph. 6:10-20, which it paraphrases with unique effectiveness. It also reflects Rom. 8:37: "We are more than conquerors through him that loved us." These great spiritual ideas are expressed most effectively, as may be seen in some of the vibrant lines which follow:

Soldiers of Christ, arise,
And put your armor on,
Strong in the strength which God supplies
Through His eternal Son.

From strength to strength go on;
Wrestle, and fight, and pray;
Tread all the powers of darkness down,
And win the well-fought day.

A hymn as challenging as this should be sung with every part of the tune carefully articulated. The bass, when well done, will be like the beating of a drum on the march; the tenor, which is beautiful, like the flute; the alto like the trombone; and the soprano like the searching and far-reaching cornet. The voice, in all the opening phrases, should be staccato, progressing and giving half notes full time. Time should be given at the end of the first three lines for the slurs which appear there and which are very effective. The fourth stanza appeals to men, and may be sung in unison. In that event the pianist and organist should accentuate the bass.

To create *esprit de corps* there are few better hymns than this, and, therefore, it may be frequently used. During the World War it was widely sung in camp, and since then has been popular in all religious gatherings. To emotionalize a service it is one of the most effective hymns in the hymnals of the Church.

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I Would Be True

Howard Arnold Walter (1883-1918)

PEEK 11. 10. 11. 10.

Joseph Yates Peek

1. I would be true, for there are those who trust me;
2. I would be friend of all—the foe, the friend-less;

The first system of music is in 4/4 time with a key signature of one flat (Bb). It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The lyrics are written below the vocal line.

I would be pure, for there are those who care; I would be
I would be giv-ing, and for-get the gift; I would be

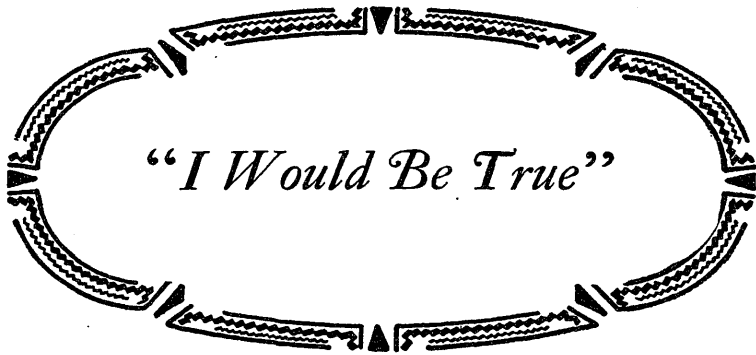
The second system continues the melody and accompaniment. The lyrics are written below the vocal line.

strong, for there is much to suf-fer; I would be brave, for
hum-ble, for I know my weak-ness; I would look up, and

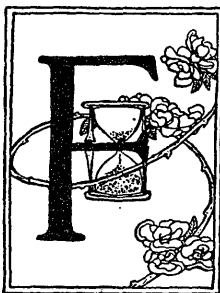
The third system continues the melody and accompaniment. The lyrics are written below the vocal line.

there is much to dare, I would be brave, for there is much to dare.
laugh, and love, and lift, I would look up, and laugh, and love, and lift. A-MEN.

The fourth system concludes the piece with a double bar line. The lyrics are written below the vocal line.



"I Would Be True"



EW hymns have come so suddenly to their own as has "I Would Be True." Published in 1912 it has already found a place in most Church School hymnals and is a favorite with young people.

The hymn was written by a young minister, Howard Arnold Walter, a graduate of Princeton University and of Hartford Theological Seminary. At the university his fine disposition, together with his rich religious life, gave him a place of leadership. He had the gifts of humor, cordiality, and warm-heartedness, so that the students sought him as a friend; made much of him in their social life; deferred to him in their university activities; and followed him in his wholesome Christian life. He was a fine example of what a Christian gentleman should be, and was totally devoid of mawkish piety or sentimentality. He was every inch a man.

He was a poet of great promise and liked to express his best thoughts in verse. For a while he wrote a poem daily. In his studies he won honors of the highest distinction in literature, and served on the editorial staffs of some of the university publications.

Because of ill health he secured a leave of absence from the seminary and spent a year in Japan, teaching literature in Waseda University, Tokyo. While there he wrote "I Would Be True," which he called "My Creed," and sent it to his mother at Christmas. She was so pleased with it that she sent it to Harper's Magazine, which published it. In 1912 it appeared in a volume of his poems entitled "My Creed and Other Poems."

After graduating from Hartford Theological Seminary the author offered his life to foreign missions. Rejected for physical reasons by the Mission Board, he was accepted by the

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International Young Men's Christian Association as student secretary for India. His promising career was cut off by influenza in 1919. He was placed on the honor roll of the seminary he loved.

He is remembered by this hymn, which abounds with spiritual passion and moral heroism. It was his philosophy of life. In it are noble daring, truthfulness, courage, laughter, friendship, love. He writes, "I would be true, for there are those who trust me." Nothing could be finer than that. Because "there are those who care" — his mother, his friends, and the students sitting at his feet — he wishes to be pure. How basic all that is to beautiful and satisfying social relationships! He wishes to be strong, because there are many who suffer and who need the solace and inspiration of the more fortunate. Here is social service raised to spiritual knight-errantry. These principles of living are stated with simplicity in the first stanza.

Conscious of the fact that life is a commingling of relationships, sometimes vulgar and sordid but more often spiritually beautiful, the second stanza continues his philosophy. In it he aspires to be a worth-while friend, a steward of God's gifts, a humble servant rendering faithful service, a man that dares to "look up, and laugh, and love, and lift."

The tune, which should always be sung in a prayerful mood, was written by Joseph Yates Peek. Who the composer is or where he resides no one has been able to discover. He has concealed himself, and no doubt from some hidden place often hears the song with a deep sense of joy and gratitude. His tune beautifully expresses the text of the hymn, and, by repeating the last line of each stanza, gives it added effectiveness. No doubt hymn and tune will always be associated and form the creed of countless thousands.

CARA 7. 6. 7. 6

Composed for this hymn by U. C. Burnap, March 27, 1898
first printed in this book

When I a - wake from slum - ber To greet the gold - en day,

Then teach me, Lord, to num - ber Its hours in wis - dom's way. A - MEN.

A Morning Hymn

I
WHEN I awake from slumber
To greet the golden day,
Then teach me, Lord, to number
Its hours in wisdom's way.

II
When clouds at dawn are gleaming,
Lift up mine answering eyes
To where Thy light is streaming
On faith's high enterprise.

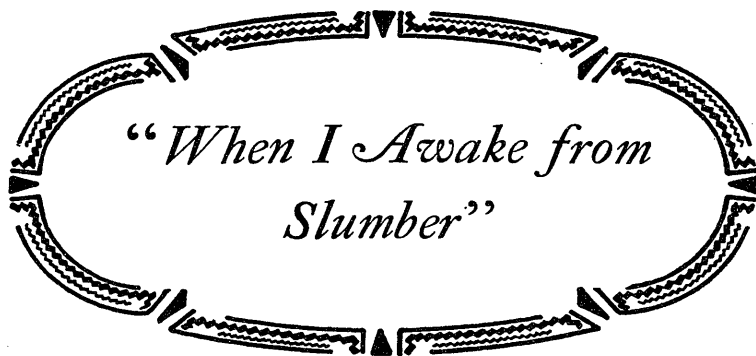
III
While all the heights are calling,
And skies are blithe and blue,
Keep Thou my feet from falling,
My heart's ambitions true.

IV
Let simple pleasures cheer me
When every goal seems far;
Reveal Thyself as near me
As life and duty are.

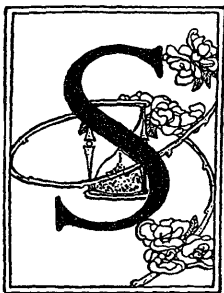
V
And when the light is fading,
If dreams have not come true,
Yet breathe Thy peace pervading
The twilight through and through.

VI
When life's long day is ended
And shadows closer creep,
Lord, let me feel befriended
Before I go to sleep.

Bar Harbor, July 7, 1897
first printed in *Hymns and Verses*, 1897
revised December 8, 1914



“When I Awake from Slumber”



OME years ago a great essayist, in writing on the importance of having a philosophy of life, said, “Men live on great ideas quite as much as they do on bread.” If this is true, and it cannot be successfully refuted, the ideas with which we front the world nourish our souls and determine their relations to society and to God. Psychologists are quite sure that if a person retires at night pondering great thoughts, he will wake with them in the morning and feel their exhilaration throughout the day.

“When I Awake from Slumber” is an unusual hymn in that it expresses the great governing ideas to which the author consistently adhered and by which he lived. When Dr. Louis F. Benson, the author, was requested to give information about its origin, he frankly said: “This hymn means much to me, for it embodies my philosophy of life. The great thoughts it seeks to express are normative in all I do.”

Strange to say, the hymn was written while the author was on vacation. This is significant, for vacation days, as they run into weeks, are sometimes characterized by unconscious, if not conscious, lowering of moral and religious standards. But here is an instance where a great man took his religion and philosophy of life with him.

“When I Awake from Slumber” was written at Bar Harbor, Maine, on July 7, 1897. It was his sister’s birthday, and Dr. Benson gave it to her as a birthday greeting. “It was written from the standpoint of the young, just as my ‘O Love That Lights the Eastern Sky’ was later written in a valedictory mood.”

Next to his sister, one of the first to appreciate the beauty of the hymn was U. C. Burnap, who set it to music. At that
page one hundred and twenty-four

time, Mr. Burnap was organist in the Reformed Church on The Heights, Brooklyn, New York. This facile composer was so deeply impressed by Dr. Benson's hymns that, when in 1897 they appeared in a volume of poems entitled "Hymns and Verses," he set all of them to music.

"The level of your thinking," wrote George A. Hepworth years ago, "decides the level of your living, because one is cause and the other effect." What, then, are the tenets of Dr. Benson's philosophy as expressed in this hymn? Summarily stated, they are as follows: Begin the day with God-centered wisdom; feast the soul on "faith's high enterprise"; in palmy days be true and steadfast; be satisfied with simple pleasures and do your duty; rest in the peace of God when dreams are unrealized; and when the long shadows gather feel the unfailing friendship of God as you lie down to sleep. Several of the striking stanzas follow:

When I awake from slumber
To greet the golden day,
Then teach me, Lord, to number
Its hours in wisdom's way.

When clouds at dawn are gleaming,
Lift up mine answering eyes
To where Thy light is streaming
On faith's high enterprise.

Let simple pleasures cheer me
When every goal seems far;
Reveal Thyself as near me
As life and duty are.

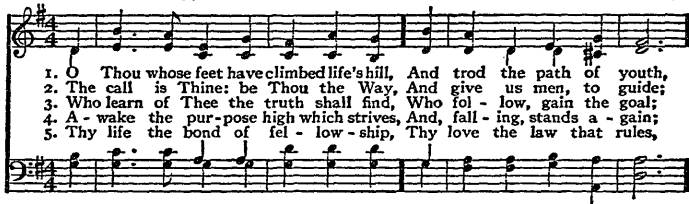
When life's long day is ended
And shadows closer creep,
Lord, let me feel befriended
Before I go to sleep.

O Thou Whose Feet Have Climbed Life's Hill

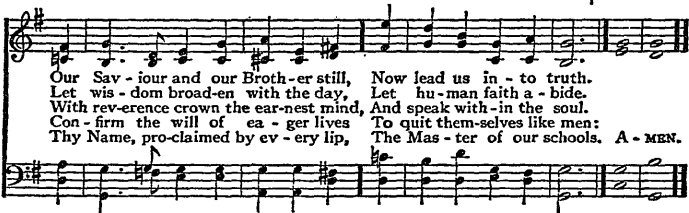
Rev. Louis F. Benson, 1894

LOG COLLEGE C.M.

George William Warren, 1895

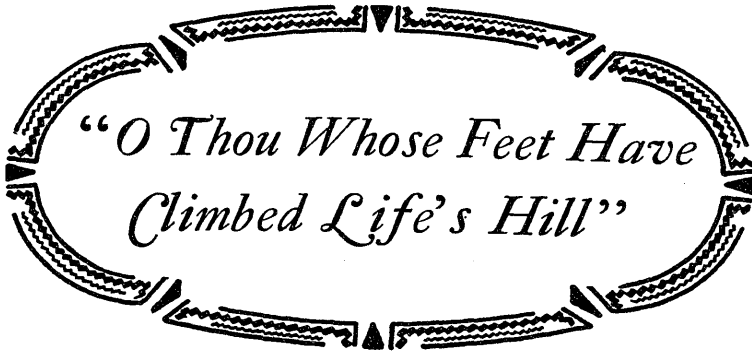


1. O Thou whose feet have climbed life's hill, And trod the path of youth,
 2. The call is Thine: be Thou the Way, And give us men, to guide;
 3. Who learn of Thee the truth shall find, Who fol - low, gain the goal;
 4. A - wake the pur - pose high which strives, And, fall - ing, stands a - gain;
 5. Thy life the bond of fel - low - ship, Thy love the law that rules,

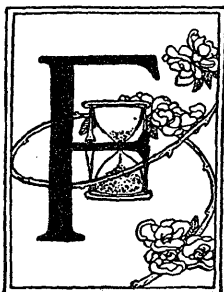


Our Sav - iour and our Broth - er still, Now lead us in - to truth.
 Let wis - dom broad - en with the day, Let hu - man faith a - bide.
 With rev - erence crown the ear - nest mind, And speak with - in the soul.
 Con - firm the will of ea - ger lives To quit them - selves like men:
 Thy Name, pro - claimed by ev - ery lip, The Mas - ter of our schools. A - MEN.

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“ O Thou Whose Feet Have Climbed Life’s Hill ”



EW hymns are better known by students in our American colleges and universities than Dr. Louis F. Benson's campus hymn, the first line of which is "O Thou whose feet have climbed life's hill." The hymn was written, at the request of the committee which compiled "The Hymnal" of 1895, to be used in the church on the day of prayer for schools and colleges.

Although Dr. Benson is a careful writer, and retains the first drafts of his inspirations, this hymn, as it now appears in "The Hymnal," Revised, and in "The Church School Hymnal for Youth," gives evidence of slight change for the sake of euphony. For those who still use the hymnal of 1895, the hymn begins with "O Christ, who didst our tasks fulfil." For the sake of identification this fact must be kept in mind. By changing this line and the one following to

O Thou whose feet have climbed life's hill,
And trod the path of youth,

the hymn gained much in directness in its appeal to youth.

Shortly after it was written on February 2, 1894, Dr. Benson sent the text to the well-known organist and composer, George William Warren, of New York City. He, as an act of friendship, refusing fee, wrote the tune "Log College" with which it is associated in Presbyterian hymnals. While of simple construction, the music is stately and virile.

Although "Log College" is an effective tune, the hymn when sung without musical instrument is frequently associated with "St. Agnes." This, however, is a more meditative tune and not so popular with students. "St. Agnes" is chosen because it is in constant use in connection with many other hymns and is, therefore, well known.

The intrinsic value of the hymn lies in the fact that it reflects student life. In and through it we can sense the needs, emotions, and desires of college men and women. In the first stanza the young person eagerly turns back to the great Teacher with a prayer for guidance:

Our Saviour and our Brother still,
Now lead us into truth.

For those who are at college, not because they were sent there by parental pressure, but because they heard the call of Christ, the second stanza expresses volumes. In its compact lines are expressed their innermost thoughts about achieving a commendable career, their need of keeping in the Way, and the importance of being wisely guided. The third stanza strikes a confident note—a note thrilling to the emotions and quickening to hope. The fourth stanza sings of high motives and lofty purposes—the kind that lead men to strive to get up again when they have fallen. The last stanza thinks of campus life as a fellowship, of which the common bond is Jesus Christ—a brotherhood in which love is the law that rules and Jesus the one unfailing Master and Friend.

That Dr. Benson should so truly express student life can be readily accounted for. During his long and useful career he rendered services to students as visitor and lecturer. He knew young people and loved to be of service to them. Note the virility of the last two stanzas.

Awake the purpose high which strives,
And, falling, stands again;
Confirm the will of eager lives
To quit themselves like men:

Thy life the bond of fellowship,
Thy love the law that rules,
Thy Name, proclaimed by every lip,
The Master of our schools.

Rise Up, O Men of God

Rev. William F. Merrill, 1911

ST THOMAS S. M.

Aaron Williams, 1763

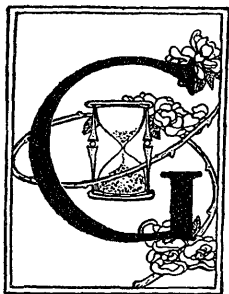
1. Rise up, O men of God! Have done with less - er things;
 2. Rise up, O men of God! His King - dom tar - ries long;
 3. Rise up, O men of God! The Church for you doth wait,
 4. Lift high the cross of Christ! Tread where His feet have trod;

Give heart and soul and mind and strength To serve the King of kings.
 Bring in the day of broth - er-hood And end the night of wrong.
 Her strength un e - qual to her task; Rise up, and make her great!
 As broth - ers of the Son of Man, Rise up, O men of God! A-MEN.

Words used by permission of William F. Merrill.



“ Rise Up, O Men of God ”



REAT movements in the Church need hymnody to express them. Through sacred song the principles they espouse, the enterprises they support, the life they cultivate, become the common possession of the masses. It was so with the Protestant Reformation: Luther's hymns won the people to his doctrines where keen dialectic and preaching failed. He gave them the Bible and the hymn book in their own tongue, "so that God might speak to them in his Word and that they might directly answer him in their songs." The foreign missionary movement needed a similar voice, and this it found in the hymns of Bishop Heber and others. Through hymnody the Church of Jesus Christ girded itself for world-wide conquest.

The Brotherhood Movement, which began at the close of the last century and grew to impressive proportions in the early years of the present century, owes much to the songs that have been written to voice its ideals and purposes. One of the hymns that was inspired by the movement and is now used throughout the Church is "Rise Up, O Men of God," by William Pier-son Merrill, D.D., pastor of the Brick Presbyterian Church, of New York City.

"There is not much to tell about the origin of the hymn," the author says modestly. "Nolan R. Best, when editor of *The Continent*, happened to say to me that there was urgent need of a brotherhood hymn. The Brotherhood Movement was then going strongly in the Presbyterian Church. He had written a hymn ('Made of One Blood with All on Earth') for which I composed the music. It is still found in some hymnals.

"The suggestion lingered in my mind and just about that time (1911) I came upon an article by Gerald Stanley Lee, entitled 'The Church of the Strong Men.' I was on one of the
page one hundred and thirty-two

Lake Michigan steamers, going back to Chicago for a Sunday at my own church, when suddenly this hymn came up, almost without conscious thought or effort. In the original draft the last two lines of the first stanza were in a much weaker form than now. It has given me very deep satisfaction to have the hymn obtain such general use. Several times each year I am asked for permission to include it in some new collection of hymns."

The hymn reflects the fine, stalwart, Christian manhood of one of New York's best-known preachers. The voice speaking through the hymn is the voice of command. It calls with clearness and authority for decisive action, manly effort, and undivided loyalty. Loyalty to the cross of Christ, which for Christians must always be their standard of consecration and service, is called for in the climactic last stanza.

The hymn text is associated with "St. Thomas," one of the greatest short-meter tunes. Beginning with a unison note, the tune moves forward to finely articulated chords, fresh and crisp, strong, sturdy, and stately. The tune supplies exactly the tonal qualities needed for a hymn so full of strength. The unison of words and music is most effective, and insures wide use.

In 1929 the Bishop of Ripon met Dr. Merrill at a conference in Germany and congratulated him for being the author of so practical a hymn. "I use it," he said, "at every confirmation service in my diocese where young people are received into the Church."

O God of Love, O King of Peace

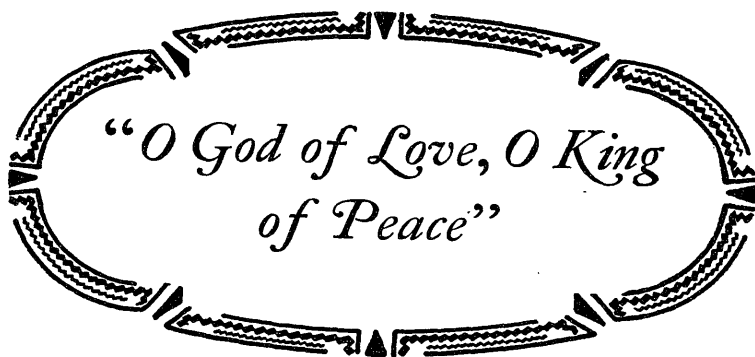
Rev. Sir Henry W. Baker, Bart., 1861

MARYTON L. M.

Henry P. Smith, 1874

1. O God of love, O King of peace, Make wars throughout the world to cease,
 2. Re-mem-ber, Lord, Thy works of old, The won-ders that our fa - thers told;
 3. Whom shall we trust but Thee, O Lord? Where rest but on Thy faith - ful word?
 4. Where saints and an-gels dwell a - bove All hearts are knit in ho - ly love;

The wrath of sin-ful man re-strain; Give peace, O God, give peace a-gain.
 Re-mem-ber not our sin's dark stain; Give peace, O God, give peace a-gain.
 None ever called on Thee in vain; Give peace, O God, give peace a-gain.
 O bind us in that heav-en-ly chain; Give peace, O God, give peace a-gain. A - MEN.



“ O God of Love, O King of Peace ”



ORLD peace has been the dream of many generations. Poets have sung about it and prophets have proclaimed it. The Christian era began with an angel chorus of peace and good will, and its goal is the establishment of a Kingdom of peace. When that time comes the peoples of the earth “shall beat their swords into plowshares, and their spears into pruning-hooks; nation shall not lift up sword against nation, neither shall they learn war any more.”

This age-long dream has at length become the serious purpose of countless millions. It is the challenging ideal and commanding program of young and old, tribes and nations, who are organized to outlaw war and to enthrone the Prince of Peace. The masses are singing about peace, which is most significant, for what people sing about is very likely soon to come to pass.

When the boys in khaki and blue returned from the World War, with vivid memories of its gruesome details and apparent futility, one of the hymns which they heard the churches singing and to which they gave cordial assent was “O God of Love, O King of Peace.” They joined heartily in the hymn and said, “We fought to end all war; now let us have peace.”

This excellent and timely hymn was written in 1861 by Rev. Sir Henry Williams Baker, Bart., vicar of Monkland, Herefordshire, England. Written so long ago, it has come to prominence only in recent years. It is widely used in Church School and university hymnals and substantially supports present-day efforts to outlaw war.

The hymn is effective because it relates the peace movement with the character of God, his purpose for the world as revealed

page one hundred and thirty-six

in his Word, the lives of saintly men and women, and the life of peace and holy love in the life beyond.

Every worth-while effort should begin with God. "If man does not begin there," says H. G. Wells, "he does not begin at all." With sure instinct, clear vision, and devout spiritual purpose, Sir Henry identifies the cause of peace with the nature and character of God. This is as it should be, for peace cannot be established without godly men and women. The first step, then, to be taken toward peace is prayer.

O God of love, O King of peace,
Make wars throughout the world to cease,
The wrath of sinful man restrain;
Give peace, O God, give peace again.

The peace movement, if it is to gain in strength and influence, must profit by the best that the past has to supply. Skillfully the hymn recalls the days of old, when prophet souls dared to face the war lords of their time, trusted God, and preached, with all the fervor that they could command, a new order of life: "Then justice shall dwell in the wilderness; and righteousness shall abide in the fruitful field. And the work of righteousness shall be peace; and the effect of righteousness, quietness and confidence for ever."

The last stanza reflects John's vision of "a new heaven and a new earth," "there shall be no curse any more," nor sorrow or crying, but the children of man shall dwell together in peace and rejoice in Him who has turned hate out of their hearts and enthroned there his love forevermore. The author pondered that picture when he wrote the hymn.

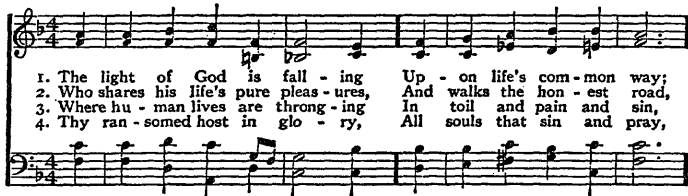
Set to the tune "Maryton," which is widely known in the Church because of association with "O Master, Let Me Walk with Thee" and other hymns, the hymn is sure of prayerful interpretation, for obviously in such a manner it should always be sung.

The Light of God Is Falling

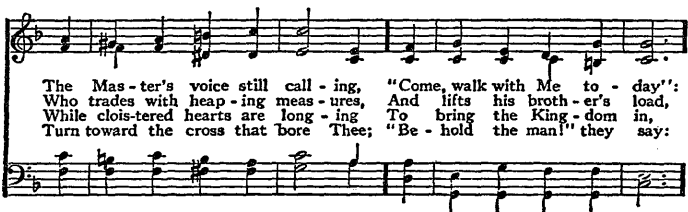
Rev. Louis F. Benson, 1900

LAUFER 7. 6. 7. 6. D.

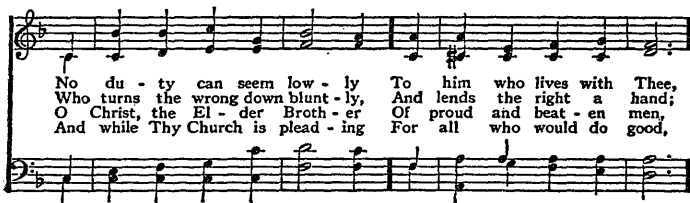
Emily S. Perkins, 1924



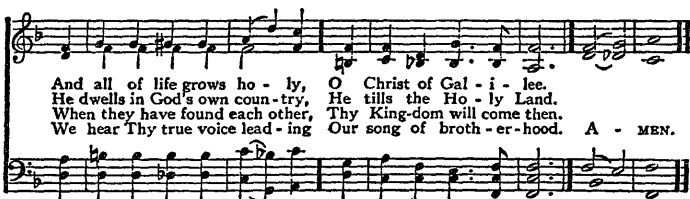
1. The light of God is fall - ing Up - on life's com - mon way;
 2. Who shares his life's pure pleas - ures, And walks the hon - est road,
 3. Where hu - man lives are throng - ing In toil and pain and sin,
 4. Thy ran - somed host in glo - ry, All souls that sin and pray,



The Mas - ter's voice still call - ing, "Come, walk with Me to - day":
 Who trades with heap - ing meas - ures, And lifts his broth - er's load,
 While clois - tered hearts are long - ing To bring the King - dom in,
 Turn toward the cross that bore Thee; "Be - hold the man!" they say:

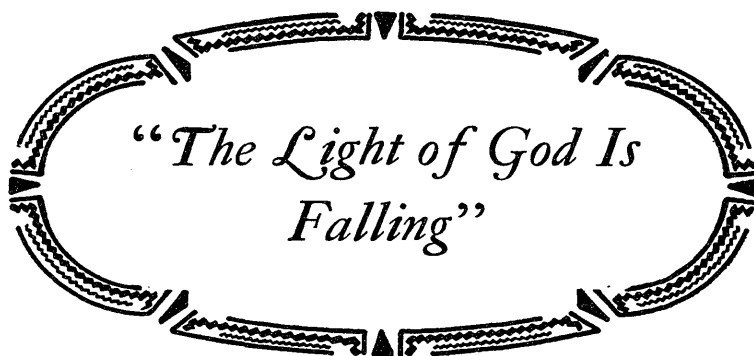


No du - ty can seem low - ly To him who lives with Thee,
 Who turns the wrong down blunt - ly, And lends the right a hand;
 O Christ, the El - der Broth - er Of proud and beat - en men,
 And while Thy Church is plead - ing For all who would do good,

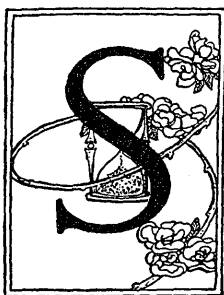


And all of life grows ho - ly, O Christ of Gal - i - lee.
 He dwells in God's own coun - try, He tills the Ho - ly Land.
 When they have found each other, Thy King - dom will come then.
 We hear Thy true voice lead - ing Our song of broth - er - hood. A - MEN.

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 Music copyright, 1924, by Miss Emily S. Perkins. Used by permission.



“The Light of God Is Falling”



OME years ago a great Churchman averred “that the nineteenth century had made the world a neighborhood; the twentieth century would make it a brotherhood.” This prophecy is coming true. Among all the instrumentalities contributing to its realization, none is more effective than the brotherhood hymns of the Church. One such hymn is “The Light of God Is Falling,” by Louis F. Benson, D.D.

The circumstances of its writing are interesting and involve factors that indicate how thoroughly awake the lyric poets of the Church must be to understand and to satisfy its great needs. How this hymn came to be written was disclosed by the author in a letter under the date of October 26, 1919, to his friend, Alfred Percival Smith, of Overbrook, Pennsylvania. Mr. Smith, much impressed by the hymn’s timeliness and beauty, wished to know about its origin. In replying to his friend, Dr. Benson stated, among other things, the following: “The circumstances of its writing were not very different from those responsible for Bishop Heber’s famous hymn, ‘From Greenland’s Icy Mountains,’ which he wrote in view of an impending service for which he could find no adequate hymn and so was forced back upon his own resources. ‘The Hymnal’ of 1895 was being revised. When the revision was nearly completed, at a meeting held at my home, Delancey Place, Philadelphia, on April 8, 1910, I reported among other things these two: First, that in studying the draft of the revised hymnal I noticed that the fine and effective tune ‘Greenland’ was set to nothing except a hymn for harvest, which meant that the tune could never be used in the ordinary church service. Secondly, that I thought we ought to have a hymn of human brotherhood, in plain human speech, with the emphasis in everyday living rather than on doctrine in church

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relationship; that I had tried to find such a hymn, but could not and had then tried to write one, but without good results.

"After the meeting the chairman of the committee, Judge Robert N. Willson, called me aside and in a warm, sympathetic way said that there was a great opportunity for any man who could fill it to write a hymn on modern lines that should go into our churches; that he believed I could do it and trusted I would. I was a bit touched by his kindly interest and confidence and out of the quickened state of feeling . . . the hymn came. The next day I wrote it pretty much as it stands and on October 11 I finished it off, and next day sent it to Judge Willson. Oddly enough the hymn did not first appear in 'The Hymnal,' Revised, for which it was written, but in the new 'Westminster Hymnal' which was being prepared by another committee and was published April 1, 1911, 'The Hymnal,' Revised, not being published till September."

Written with the tune "Greenland" in the author's mind, the hymn is usually associated with that tune. However, in "The Church School Hymnal for Youth," published in November, 1928, the hymn is set to a new tune, written in 1924 by Miss Emily S. Perkins. The most quoted stanza is the second:

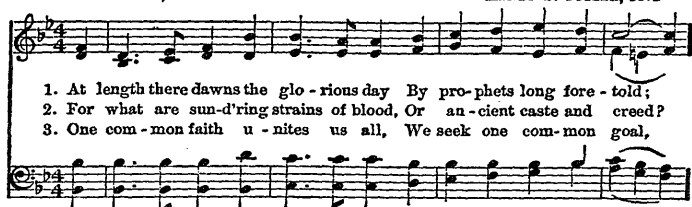
Who shares his life's pure pleasures,
And walks the honest road,
Who trades with heaping measures,
And lifts his brother's load,
Who turns the wrong down bluntly,
And lends the right a hand;
He dwells in God's own country,
He tills the Holy Land.

At Length There Dawns the Glorious Day

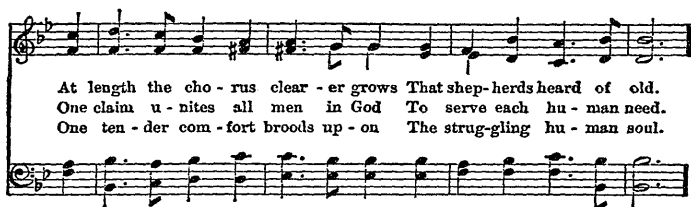
OZORA S. DAVIS, 1909

ALL SAINTS. C. M. D.

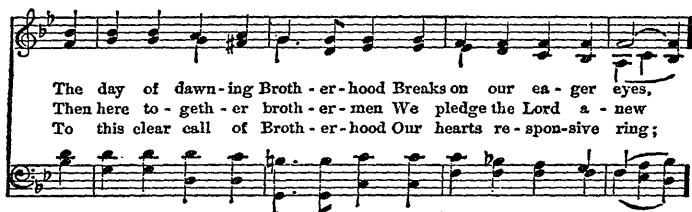
HENRY S. CUTLER, 1872



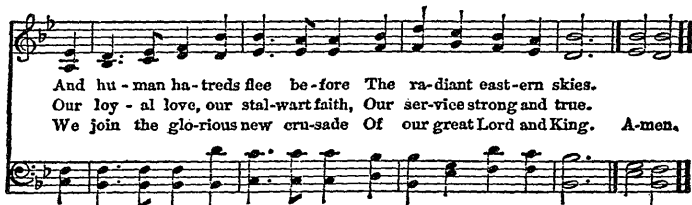
1. At length there dawns the glo - rious day By pro - phets long fore - told;
2. For what are sun-d'ring strains of blood, Or an - cient caste and creed?
3. One com - mon faith u - nites us all, We seek one com - mon goal,



At length the cho - rus clear - er grows That shep - herds heard of old.
One claim u - nites all men in God To serve each hu - man need.
One ten - der com - fort broods up - on The strug - gling hu - man soul.



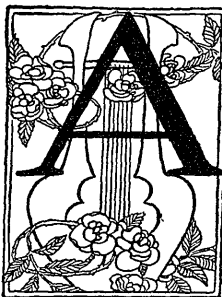
The day of dawn - ing Broth - er - hood Breaks on our ea - ger eyes,
Then here to - geth - er broth - er - men We pledge the Lord a - new
To this clear call of Broth - er - hood Our hearts re - spon - sive ring;



And hu - man ha - treds flee be - fore The ra - diant east - ern skies.
Our loy - al love, our stal - wart faith, Our ser - vice strong and true.
We join the glo - rious new cru - sade Of our great Lord and King. A - men.



“ At Length There Dawns the Glorious Day ”



T LENGTH There Dawns the Glorious Day ” is by Ozora S. Davis, D.D., author of that widely cherished consecration hymn, “ We Bear the Strain of Earthly Care.” Both hymns were written in the summer of 1909 at Lake Sunapee, in New Hampshire, and were designed for a convention of the Congregational Men’s Brotherhood, held in the late autumn where they were used with telling effect. They expressed for the convention two moods of the Christian life: action and meditation, stirring adventure and spiritual communion, or, as the author states it, “ the outer and inner phases of Christian experience.”

“ At Length There Dawns the Glorious Day ” is stirring in character, regal in movement, comprehensive in thought, and world-embracing in vision. That this is so is a singular commentary on the importance of worth-while vacationing. Here is a beautiful lyric that demonstrates the fact that to know our work in its vastness it is sometimes necessary to withdraw from it and look at it from a distance. As John on the narrow confines of Patmos saw visions of the ever-expanding Kingdom of Christ, so Dr. Davis on an island, so small that a boy with a sling could throw a stone across it, saw the work of the Church in the large—as a “ glorious new crusade ” of brotherhood.

The daily experiences on Sunapee’s little island are reflected in the poem. In the first stanza two pictures are clearly defined: One is the sunrise, which is always awe-inspiring; the other is the chorus of birds that greet the sun’s unfolding splendor with anthems of praise:

At length there dawns the glorious day
By prophets long foretold,
At length the chorus clearer grows

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That shepherds heard of old.
The day of dawning brotherhood
Breaks on our eager eyes,
And human hatreds flee before
The radiant eastern skies.

With similar effectiveness the friendly democratic life of the summer colony is spiritualized in the second stanza which takes over into itself its community life, based on neighborliness, brotherly feeling, mutual understanding, and social kinship.

For what are sundering strains of blood,
Or ancient caste and creed?
One claim unites all men in God
To serve each human need.
Then here together, brother men,
We pledge the Lord anew
Our loyal love, our stalwart faith,
Our service strong and true.

The overarching skies are never quite so blue as in northern climes. Nowhere are they more "tender and brooding" than in the lake regions of New Hampshire. Add to this fact the serenity that rests over the landscape, so peaceful that every birdcall is distinctly heard, especially at twilight, and then we can account for the third stanza, which is a logical and challenging climax to the entire hymn. As you read it, recall its musical setting, "All Saints."

One common faith unites us all,
We seek one common goal;
One tender comfort broods upon
The struggling human soul.
To this clear call of brotherhood
Our hearts responsive ring;
We join the glorious new crusade
Of our great Lord and King.

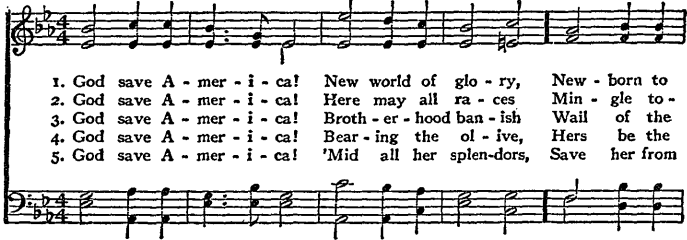
page one hundred and forty-five

God Save America

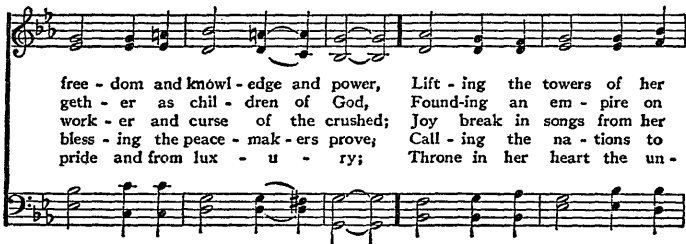
Rev. William G. Ballantine

RUSSIAN HYMN 11. 10. 11. 10.

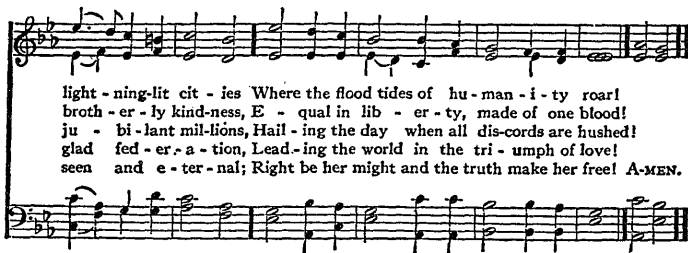
Alexis Lwoff, 1833



1. God save A - mer - i - ca! New world of glo - ry, New - born to
 2. God save A - mer - i - ca! Here may all ra - ces Min - gle to -
 3. God save A - mer - i - ca! Broth - er - hood ban - ish Wail of the
 4. God save A - mer - i - ca! Bear - ing the ol - ive, Hers be the
 5. God save A - mer - i - ca! 'Mid all her splen - dors, Save her from



free - dom and knowl - edge and power, Lift - ing the towers of her
 geth - er as chil - dren of God, Found - ing an em - pire on
 work - er and curse of the crushed; Joy break in songs from her
 bless - ing the peace - mak - ers prove; Call - ing the na - tions to
 pride and from lux - u - ry; Throne in her heart the un -



light - ning - lit cit - ies Where the flood tides of hu - man - i - ty roar!
 broth - er - ly kind - ness, E - qual in lib - er - ty, made of one blood!
 ju - bi - lant mil - lions, Hail - ing the day when all dis - cords are hushed!
 glad fed - er - a - tion, Lead - ing the world in the tri - umph of love!
 seen and e - ter - nal; Right be her might and the truth make her free! A - MEN.

Used by permission of William G. Ballantine.



“ God Save America ”



R. WILLIAM G. BALLANTINE, author of “God Save America,” is an eminent educator who has held chairs as teacher in colleges and seminaries. In January, 1912, he had occasion to visit New York City. The visit was profitable in many ways, but, perhaps, mainly because “God Save America” was then inspired. “The hymn was written,” he writes, “immediately after my return from the city, when I had been deeply impressed with the vast roaring crowds and the electric lighting of the tall buildings at night. I felt that a hymn of wider outlooks than our national anthem was needed. ‘My Country, ’Tis of Thee’ breathes the air of the New England hills and has but one idea — political liberty. We now live in cities and face four problems: interracial good will, industrial justice, international peace, and the spiritual use of wealth. ‘God Save America’ deals with this new situation.”

These four great problems are skillfully met in this hymn, which, while not so widely used as “America the Beautiful,” is one of our national anthems.

The first stanza is introductory and portrays America of to-day, with her great cities, her gigantic industries, her vast wealth, and her newborn “freedom and knowledge and power.”

In the second stanza is an impressive picture in which the interracial character of America is thought of as “an empire [founded] on brotherly kindness,” where all people mix and mingle, “equal in liberty, made of one blood!” The stanza is a prayer that these things may be, and that America’s citizens may live together as children of God.

Industrial justice, in a few swift lines, is dealt with in the third stanza. How this can be established, so that the “wail of the worker and curse of the crushed” shall be no more, is

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indicated. Brotherhood alone can accomplish it and cause joy to break forth in "songs from her jubilant millions."

The olive branch of peace is the figure used in the fourth stanza in connection with the problem of international peace. In this stanza the author, like Tennyson years ago, contemplates the "glad federation" of the nations where war is superseded by "the triumph of love."

The fifth stanza is a passionate prayer, which without adulation or boasting, beseeches God for a rededication of national life.

From all this, it is obvious that the hymn reflects the new nationalism taught in church and school. Indeed, "God Save America" is exactly the kind of hymn needed to challenge this great country to view anew her place and station, and to inspire the best kind of patriotism.

The "Russian Hymn," with which Dr. Ballantine's verses are associated, is known throughout the world. It is a great tune, majestic as the march of grenadiers, wide in sweep as the Russian steppes, and deep as the human heart. It should be sung with an *andante* tempo and with all parts carefully intoned. The first and last stanzas follow.

God save America! New world glory,
Newborn to freedom and knowledge and power,
Lifting the towers of her lightning-lit cities
Where the flood tides of humanity roar!

God save America! 'Mid all her splendors,
Save her from pride and from luxury;
Throne in her heart the unseen and eternal;
Right be her might and the truth make her free!

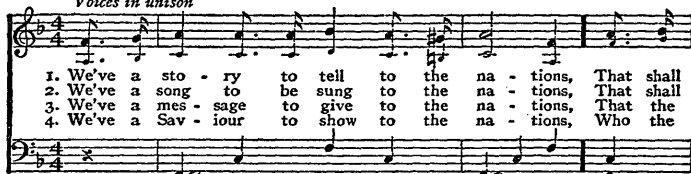
We've a Story to Tell to the Nations

Colin Sterne, 1896

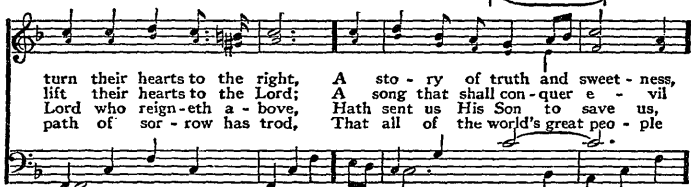
MESSAGE 10. 8. 8. 7. 7. with Refrain

H. Ernest Nichol, 1896

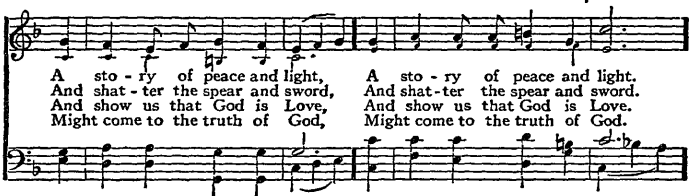
Voices in unison



1. We've a sto - ry to tell to the na - tions, That shall
 2. We've a song to be sung to the na - tions, That shall
 3. We've a mes - sage to give to the na - tions, That the
 4. We've a Sav - iour to show to the na - tions, Who the

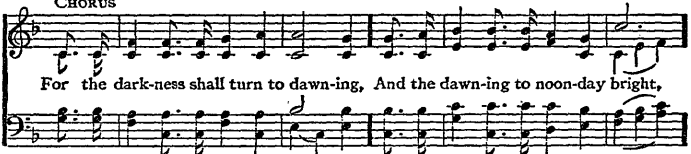


turn their hearts to the right, A sto - ry of truth and sweet - ness,
 lift their hearts to the Lord; A song that shall con - quer e - vil
 Lord who reign - eth a - bove, Hath sent us His Son to save us,
 path of sor - row has trod, That all of the world's great peo - ple

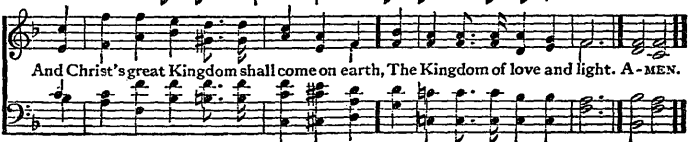


A sto - ry of peace and light, A sto - ry of peace and light.
 And shat - ter the spear and sword, And shat - ter the spear and sword.
 And show us that God is Love, And show us that God is Love.
 Might come to the truth of God, Might come to the truth of God.

CHORUS



For the dark-ness shall turn to dawn-ing, And the dawn-ing to noon-day bright,



And Christ's great Kingdom shall come on earth, The Kingdom of love and light. A - MEN.



“ We’ve a Story to Tell to the Nations ”



HIS great and popular missionary hymn likens the coming of God's Kingdom to the progress of the day which begins with the dawn and moves forward to full noon. This is a hymn of light, warmth, and cheer, and announces the fact that darkness and desolation cannot withstand the beneficence of Christ's reign. The message of the hymn is beautifully summarized in the chorus, where the imagery of the poet makes us see the progress of the sun which conquers the night.

In construction the hymn is simple. Only four words need to be remembered to recall the whole of it. These are the words "story," "song," "message," and "Saviour." These are the key words to the four beautifully written stanzas culminating in a happy climax in the last stanza, where Christ is portrayed as the Saviour of the world. Because of the simplicity of its text, the hymn is popular. This is one of the few great hymns that can be sung from memory.

The hymn is fortunate in its musical setting, which has a folk-song lilt to it that makes it easy to sing from the first. No struggle is necessary to learn the tune; a single hearing makes it familiar and no music could be more effective in expressing the meaning and emotions of the words. This is to be expected where author and composer are the same person. Both words and music are by Henry Ernest Nichol, who invariably appends his own name to a tune and the anagram "Colin Sterne" to a hymn. Thus only one heart expresses itself in the hymn.

The hymn lends itself to various renderings, all of which should be spirited but not too fast. The stanzas may be sung in solo, in duet form, or, as indicated, in unison. In any case the singing should be light, free, and joyous, with special regard for the last line, which is repeated for the sake of emphasis. A

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marital tempo characterizes the refrain, which should develop a crescendo as it progresses and a retard in the last two strains.

There are few more challenging missionary hymns than this. For this reason it is popular with young and old.

While "We've a Story to Tell to the Nations" is a great hymn, it does not follow Augustine's definition that a hymn is verse addressed to God. Instead of being directed to God, the words are addressed to the singers using it. It is a song of Christian communion, which recalls to those in fellowship their obligations to the Kingdom. The hymn is hortatory and suggests fidelity to a great task. It breathes the spirit of Jesus Christ, when he announced his Great Commission, saying, "Go ye therefore, and make disciples of all the nations, baptizing them into the name of the Father and of the Son and of the Holy Spirit: teaching them to observe all things whatsoever I commanded you: and lo, I am with you always, even unto the end of the world."

Henry Ernest Nichol is a distinguished English author and composer. The products of his pen in verse and song have won him eminence in the United Kingdom of Great Britain and throughout the world. His contributions to the music of the Church School have endeared him to young people everywhere. Few composers write more singable or more interesting music, or seem to have acquired so completely the simplicity and directness of folk song. His work is widely honored and successful.

Mr. Nichol was born December 10, 1862, at Hull, England. He holds a degree in music from Oxford, which he secured in 1888, and has used with telling effect in Christian praise.

Fling Out the Banner! Let It Float

Bishop George W. Doane, 1848

WALTHAM L. M.

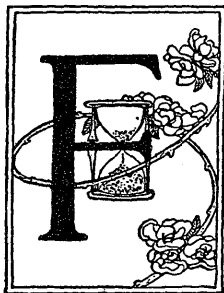
J. Baptiste Calkin, 1872

1. Fling out the ban-ner! let it float Sky-ward and sea-ward, high and wide;
 2. Fling out the ban-ner! an-gels bend In anx-ious si-lence o'er the sign,
 3. Fling out the ban-ner! dis-tant lands Shall see from far the glo-rious sight,
 4. Fling out the ban-ner! sin-sick souls, That sink and per-ish in the strife,
 5. Fling out the ban-ner! wide and high, Sea-ward and sky-ward, let it shine:

The sun that lights its shining folds, The cross on which the Saviour died.
 And vain-ly seek to com-pre-hend The won-der of the love di-vine.
 And na-tions, crowding to be born, Bap-tize their spir-its in its light.
 Shall touch in faith its ra-diant hem And spring im-mor-tal in-to life.
 Nor skill, nor might, nor merit ours; We con-quer on-ly in that sign. A-MEN.



“Fling Out the Banner! Let It Float”



LING Out the Banner” is a trumpet call to action. A trumpet call is always significant: It is more than a passage of wind through brass or through a ram’s horn; it is a compound of heroism, idealism, purpose, and passion.

This is a swift-moving hymn, vivid in its verses, challenging in metaphor, compelling in its ring. Its boundary lines are the ends of the world; so that it has become one of the greatest missionary hymns of history. Something of the greatness of God pulsates in this religious lyric and to sing it is to be made greater in heart, mind, and purpose. “When I sing it,” says one man, “I always double my efforts to advance God’s Kingdom.”

This “noble lyric,” as Dr. Edward S. Ninde describes it, is based upon a passage in The Psalms:

“Thou hast given a banner to them that fear thee,
That it may be displayed because of the truth.”

The hymn was written for the girls of a school at Burlington, on the Delaware, New Jersey, who requested Bishop George Washington Doane, the founder of the institution, to write a song for a flag-raising celebration. His big missionary heart responded with these lines, which were sung with great delight and enthusiasm. However, the unusual elements of the hymn made it more than a flag-raising hymn; it has since become the property of the Church, which uses it to express the militancy of the Christian spirit.

A great hymn, according to Dr. Louis F. Benson, must be real, cheerful, and spiritually wholesome. This hymn has all these elements and, in addition, a progressive movement that makes it irresistible. At a processional service, if followed by

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the salutation to the Christian flag, it is most effective. To arouse emotion, to stir to action, to inspire the feeling of comradeship in a common cause, this hymn is unparalleled.

The musical setting of the hymn is by J. Baptiste Calkin, and it is one of his best compositions. It has the majesty of the march and also the directness of an old-time traditional. Consequently the hymn is always readily sung and easily remembered by all.

In giving the broad spiritual outlook of the hymn and its central theme, the cross, the first three stanzas are illuminating:

Fling out the banner! let it float
Skyward and seaward, high and wide;
The sun that lights its shining folds,
The cross on which the Saviour died.

Fling out the banner! angels bend
In anxious silence o'er the sign,
And vainly seek to comprehend
The wonder of the love divine.

Fling out the banner! distant lands
Shall see from far the glorious sight,
And nations, crowding to be born,
Baptize their spirits in its light.

In the fourth stanza, as it appears in "The Church School Hymnal for Youth," and in the concluding words of the third are vigorous lines of victory. The triumph of the Lord is seen in anxious nations "crowding to be born," eager to touch the "radiant hem" of healing and "spring immortal into life."

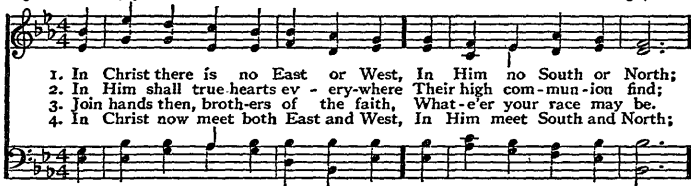
The last stanza reminds the singer of the spiritual resources by which alone God's work is done. Victory is not won by machinery and skill: the victory is the Lord's; it is a victory of infinite grace.

In Christ There Is No East or West

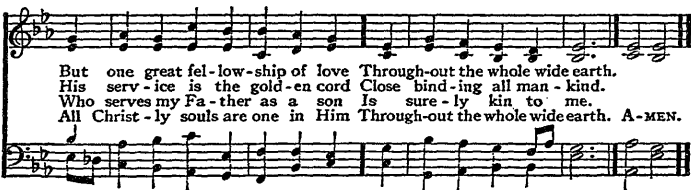
John Oxenham, 1908

ST. PETER C.M.

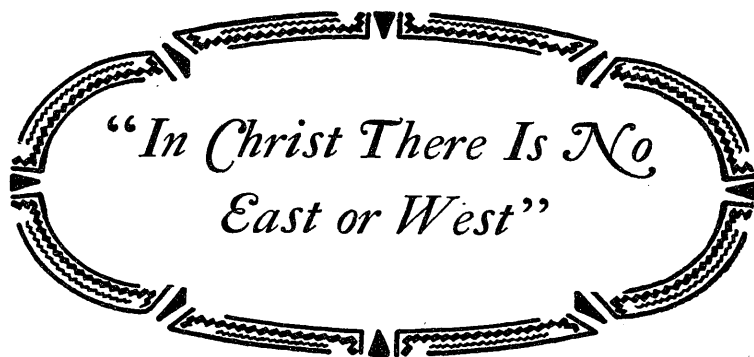
Alexander R. Reinagle, 1826



1. In Christ there is no East or West, In Him no South or North;
 2. In Him shall true hearts ev - ery-where Their high com-mun-ion find;
 3. Join hands then, broth-ers of the faith, What-e'er your race may be.
 4. In Christ now meet both East and West, In Him meet South and North;



But one great fel-low-ship of love Through-out the whole wide earth.
 His serv-ice is the gold-en cord Close bind-ing all man-kind.
 Who serves my Fa-ther as a son Is sure-ly kin to me.
 All Christ-ly souls are one in Him Through-out the whole wide earth. A-MEN.



“ In Christ There Is No East or West ”



ONE can be blamed for feeling enthusiastic when considering John Oxenham's great missionary hymn, "In Christ There Is No East or West." The hymn is so lofty in character and tone, so cosmopolitan in message, so like Christ in spirit, that it inspires devout feeling at the first reading. This accounts for its wide use, not only in America, but throughout the world. There are few meetings in the interest of missions or world brotherhood where it is not sung. Large claims are made upon it by young people who, when not praising God through its couplets, quote it in their messages. Organizations devoted to international peace carry it in their literature and utilize it in worship. The hymn sounds a universal note, the pitch of which can be taken by all races and peoples with a quickened sense of divine sonship and racial kinship between all people of the earth.

"The hymn," the author writes, "was written as part of 'The Pageant of Darkness and Light,' which proved the chief attraction at the London Missionary Society's exhibition, 'The Orient in London,' in 1908.

"I was asked to do the book. Harris L. McCunn set it all to very charming music. Hugh Moss staged it. It ran in the Agricultural Hall for a month and was seen by over a quarter of a million people.

"As the pageant was given two or three times each day, and all the performers were volunteers from the various churches, except just the principal vocalists, there were trained close on five thousand of these performers and they did splendid duty.

"The four sections of the pageant were North America, Africa, the South Seas, and India. 'No East or West' was in the latter."

page one hundred and sixty

Obviously the hymn had a good start. It was heard by many thousands who, in turn, carried it to their towns and hamlets. Through the momentum thus gained it leaped across the Atlantic, where thousands of young people were discussing racial problems and seeking broader outlooks. The hymn met their needs and, by the sheer force of its beauty and greatness, won a high place among popular American hymns.

Examination of the hymn, which is fortunate in its unity, is refreshing and rewarding. Four great ideas are crystallized into the one idea of world brotherhood: In Christ humanity is one in love and fellowship; the highest spiritual communion is found in Christ and in his service; common worship with the Father makes all mankind kin; all Christlike souls are one in purpose, aim, and destiny. These ideas are so well wrought out in their lyrical form that they make but a single impression—that of brotherhood. In other words, we cannot sing this hymn and long remain narrow Christians. It heightens our conception of man's greatness and worth to God, and makes us feel as Luther did when he said, "God has made the soul so great that I cannot afford to be mean." It is a dynamic hymn and its influence affects the entire world. To understand this the hymn must be read and sung; or, better still, be prayed. It should be sung with reverence, as a petition for interracial friendliness.

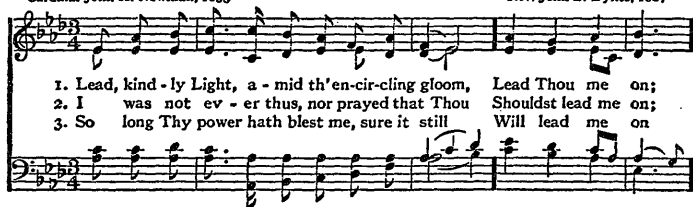
Join hands then, brothers of the faith,
Whate'er your race may be.
Who serves my Father as a son
Is surely kin to me.

Lead, Kindly Light, Amid the Encircling Gloom

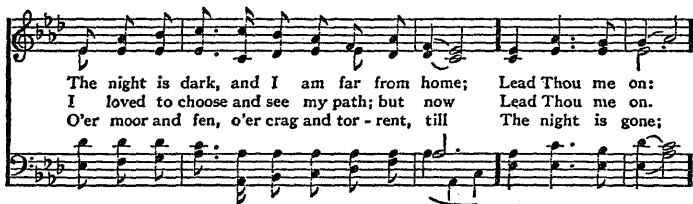
Cardinal John H. Newman, 1833

LUX BENIGNA 10. 4. 10. 4. 10. 10.

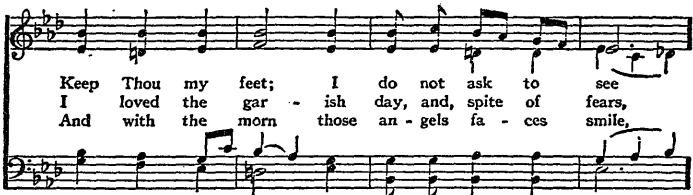
Rev. John B. Dykes, 1867



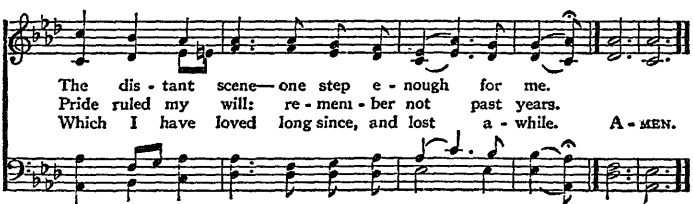
1. Lead, kind - ly Light, a - mid th'en-cir-cling gloom, Lead Thou me on;
2. I was not ev - er thus, nor prayed that Thou Shouldst lead me on;
3. So long Thy power hath blest me, sure it still Will lead me on



The night is dark, and I am far from home; Lead Thou me on:
I loved to choose and see my path; but now Lead Thou me on.
O'er moor and fen, o'er crag and tor - rent, till The night is gone;



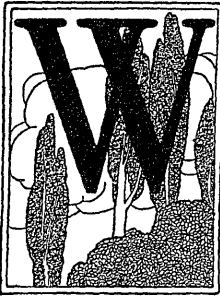
Keep Thou my feet; I do not ask to see
I loved the gar - ish day, and, spite of fears,
And with the morn those an - gels fa - ces smile,



The dis - tant scene—one step e - nough for me.
Pride ruled my will: re - men - ber not past years.
Which I have loved long since, and lost a - while. A - MEN.



“Lead, Kindly Light, Amid the Encircling Gloom”



HEN, some years ago, a hymnal for young people was being compiled, a prominent writer and composer of New York City intimated to the editor of the book that “Lead, Kindly Light, Amid the Encircling Gloom” could not possibly interest young people. It was, he felt, too subjective, mystical, and gloomy to challenge their bright and vivacious lives. Quite the contrary, however, is true. Young people like this hymn. They sing it with appreciation of its beauty and message.

A little reflection makes the reason for this obvious. It is one of the few hymns that minister to their need during the “shock and stress” period of later adolescence, when they contemplate with devout seriousness the significance of life and wonder what may be their place of usefulness in it. The hymn helps them through the shadows of uncertainty; steadies them in their groping; and gives them confidence and courage, because it assures them that “God leads on and brings the trustful soul to its rightful place.”

That the hymn should have this power is partly explained by the fact that it was written by John Henry Newman while he was still a young minister, in a time of illness, mental perplexity, and spiritual unrest. Newman was facing a turning point in life, and he was puzzled. The future was vague, uncertain, dark, and baffling. One thing alone was clear: He was sure that God was concerned about him; had a work for him to do; and was abundantly able to lead him to the fulfillment of his purpose. In that firm faith the hymn was written on June 16, 1833, on the “becalmed straits of Boniface,” when he was aching to get home to England, but where, he said, he had “a work to do.”

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How his troubled soul came to quiet and sustaining assurance, the hymn vividly describes.

The first stanza reflects the author's willingness to follow what light he has, which, in a time of uncertainty, is the right attitude. "My son," said a deacon once to a college student greatly troubled about his life work, "heed what light you have; in due time greater light will come. Do not expect the future to be laid at your feet; exercise faith, do not fret, but go ahead." Something of this confidence, only perhaps in a more sublime degree, came to Newman. He was "far from home," thinking of "the distant scene," "th'encircling gloom," but he had light — the "kindly Light" that makes a way in the darkness and enables us to take a step at a time.

The second stanza is intimate and personal, and gives a glimpse of inner struggle and victory won. Self-will and pride are superseded by self-surrender and dedication of life.

I loved to choose and see my path; but now
Lead Thou me on.

So deep is the change of heart that the author wishes the days of doubt to be forgotten. He is willing to follow God's leading, which is not merely better but absolutely necessary.

In the last stanza we feel the urge of a great confidence. In substance it declares that God's power has sustained him in the past and will keep him in the future. Nothing is too formidable for the great Guide. To him the night is as the day; obstacles, so baffling to man, are but the means to prove his friendly help.

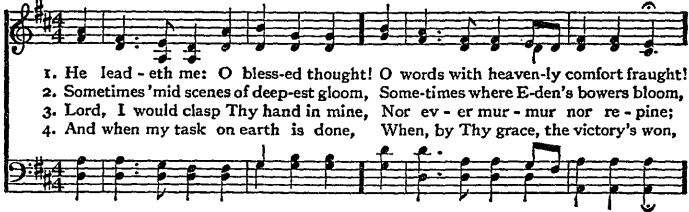
When Newman, then a cardinal in the Roman Catholic Church, was congratulated on having written a hymn cherished by Christian people everywhere, he modestly said: "But you see it is not the hymn but the tune that has gained popularity! The tune is Dykes's, and Dr. Dykes was a great master." Undoubtedly the tune "Lux Benigna" expresses the soul of the hymn; but words and music have become one.

He Leadeth Me: O Blessed Thought!

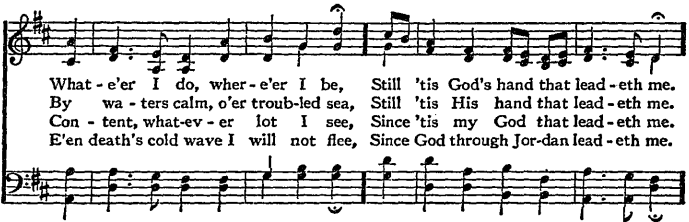
Rev. Joseph H. Gilmore, 1862
Lines 3, 4 of refrain added

HE LEADETH ME L. M. D.

William B. Bradbury, 1864

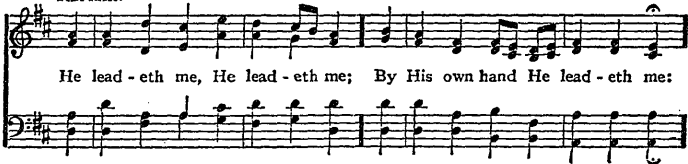


1. He lead - eth me: O bless-ed thought! O words with heaven-ly comfort fraught!
2. Sometimes 'mid scenes of deep-est gloom, Some-times where E-den's bowers bloom,
3. Lord, I would clasp Thy hand in mine, Nor ev - er mur - mur nor re - pine;
4. And when my task on earth is done, When, by Thy grace, the victory's won,

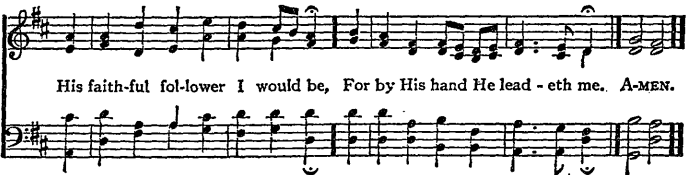


What - e'er I do, wher - e'er I be, Still 'tis God's hand that lead - eth me.
By wa - ters calm, o'er troub-led sea, Still 'tis His hand that lead - eth me.
Con - tent, what-ev - er lot I see, Since 'tis my God that lead - eth me.
E'en death's cold wave I will not flee, Since God through Jor-dan lead - eth me.

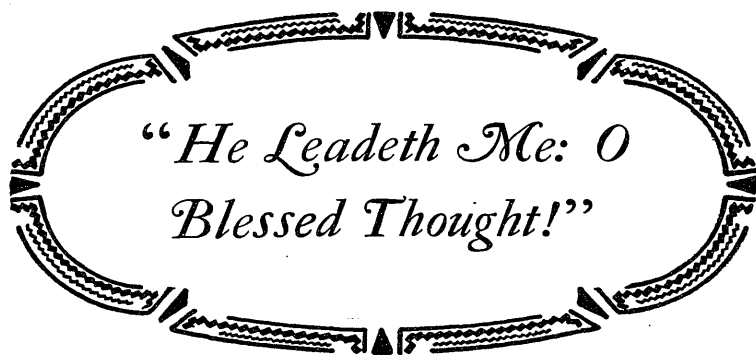
REFRAIN



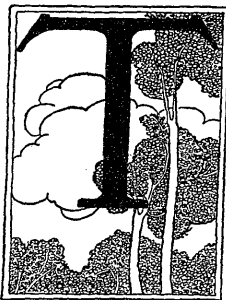
He lead - eth me, He lead - eth me; By His own hand He lead - eth me;



His faith-ful fol-lower I would be, For by His hand He lead - eth me. A-MEN.



"He Leadeth Me: O Blessed Thought!"



THE background of "He Leadeth Me: O Blessed Thought!" is the Twenty-third Psalm. Much of the psalm's simplicity and tenderness, confidence and peace, are reflected in the song. Gleaming through its lines is the face of the Good Shepherd, who knows his dependent children and cares for them with a love that cannot fail. That this should be so is partly accounted for by the circumstances of its origin and the time at which the hymn was written.

The hymn was written on the evening of March 26, 1862, immediately after a prayer meeting in the First Baptist Church of Philadelphia, at which the author, Dr. Joseph H. Gilmore, a preacher of recent ordination, delivered a discourse on the Twenty-third Psalm. The dominant thought which the speaker stressed was, "He leadeth me beside still waters." As the great Civil War was in progress and there was no promise of early settlement, many religious people were depressed, and needed exactly the kind of help that "the shepherd psalm" could provide.

At all events the address Dr. Gilmore made was so well received that, as is often the case with worth-while themes, it was discussed after the service in the home of Deacon Wattson, where the young preacher and his bride were entertained. During the conversation the words of the hymn came to his mind and, with the exception of the last two lines of the refrain which were added by the tune maker, he wrote them just as they stand to-day. The verses were confided to Mrs. Gilmore who, thinking well of them, sent them without the author's knowledge to *The Watchman and Reflector*, in which they appeared December 4, 1862, signed Contocook. About three years later Dr. Gilmore was invited to preach in the Second Baptist Church

of Rochester. "On entering the chapel," he writes, "I took up a hymn book, thinking, 'I wonder what they sing!' The book opened at 'He Leadeth Me,' and that was the first time I knew my hymn had found a place among the songs of the Church!"

The author, who graduated from Phillips Academy, Brown University, and Newton Theological Seminary, wrote other verses. This, however, is the only hymn by which he is remembered. Though a great writer in various fields, notably rhetoric, logic, and oratory, he never again rose to the spiritual and literary heights that produced "He Leadeth Me: O Blessed Thought!" The hymn has been translated into various foreign tongues and can be heard in almost every part of the world. As a song of trust, courage, and faith its acceptance is as wide as Christendom.

The wide use and popularity of "He Leadeth Me: O Blessed Thought!" are due in large measure to the fluent, gliding tune of William B. Bradbury, with which it is always associated. Under Mr. Bradbury's choral leadership and influence as organist and publisher of songbooks the hymn got a good start. He wrote the tune in 1864 and died in 1868; but he lived long enough to know that he had composed a tune which had won the hearts of Christian people far and wide.

The First Baptist Church of Philadelphia, which stood at the northwest corner of Broad and Arch Streets, has been displaced by the large office building of the United Gas Improvement Corporation. In honor to the hymn and its author a bronze tablet was placed on the building. On it appears the first stanza of "He Leadeth Me: O Blessed Thought!" On it are also the circumstances of the writing and then this significant sentence: "The church and the house [of Deacon Wattson] stood on the ground now occupied by this building." The tablet was erected June 1, 1926, and is visited and read by people from all parts of the world.

God Be with You Till We Meet Again

Rev. Jeremiah E. Rankin, 1882

GOD BE WITH YOU 9. 8. 8. 9. with Refrain

William G. Tomer, 1882

1. God be with you till we meet a - gain, By His coun-sels guide, up-
 2. God be with you till we meet a - gain, 'Neath His wings pro-tect-ing
 3. God be with you till we meet a - gain, When life's per-ils thick con-
 4. God be with you till we meet a - gain, Keep love's ban-ner float-ing

hold you, With His sheep se - cure - ly fold you,
 hide you, Dai - ly man - na still di - vide you,
 found you, Put His arms un - fail - ing round you,
 o'er you, Smite death's threat-en-ing wave be - fore you,

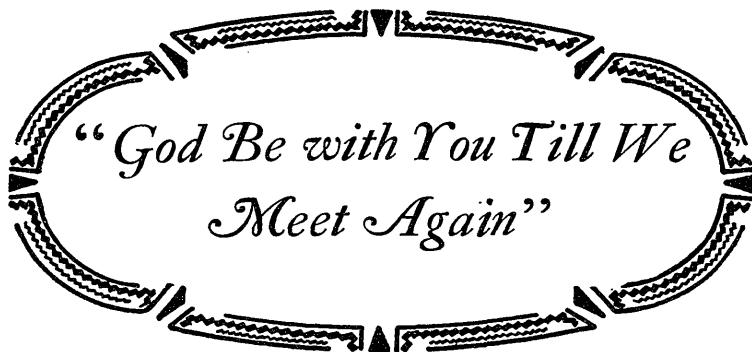
REFRAIN

God be with you till we meet a - gain. Till we meet, till we
 Till we meet, till we

meet, Till we meet at Je - sus' feet; Till we
 meet a - gain, Till we meet,

meet, till we meet, God be with you till we meet a - gain. A-MEN.

Till we meet, till we meet a - gain,
 Copyright, 1882, by J. E. Rankin. Used by permission.



"God Be with You Till We Meet Again"



IN ALL parting," wrote Mark Rutherford, "there is something infinite." When hand clasps hand in farewell, all the past looks on and the future stands at attention. Whether friends shall meet again in greeting, and under what circumstances, is known to God alone. There is to the thoughtful, therefore, a world of pathos and longing in our good-by's. From all time mankind has felt this and made farewell expressions rich in prayerful hope and spiritual solicitude. Of all farewell epithets none is more beautiful than the Spanish, which means, "Go with God." The English "good-by" connects the parting of friends with God and is an abridged benediction — "God be with you."

"Good-by," our familiar farewell greeting, is the central thought of the well-known gospel song, "God Be with You Till We Meet Again." It was written in Washington, D. C., where there are no more farewells spoken than elsewhere, but where ties are constantly determined and altered by executive appointment or popular vote. Friends are with us to-day, gone to-morrow. No person knows this so well, or feels it so deeply, as the successful Washington pastor, who receives into his church with every new Congress or administration people whom he would like to have with him always.

"God Be with You Till We Meet Again" was written by Jeremiah Eames Rankin, D.D., while he was pastor of the First Congregational Church in the capital city. Dr. Rankin was a popular preacher and was heard by government officials from all parts of the country. He was a man of fine culture, characterized by deep feeling and evangelical zeal. As for the genesis of the hymn, he has made clear in private correspondence that "it was the product of a cool purpose, and not the result of any experience or feeling."

The secret of the hymn's success is due to the fine wedding of words and music. The author states that when the first stanza was written he sent copies of it to two composers, the one well known for his tune to "What a Friend We Have in Jesus," the other at that time unknown. The tune submitted by the latter, William G. Tomer, was accepted, and, needless to state, has as endearing qualities as that associated with the other great hymn.

The hymn and tune, it is now known, were written in 1880, and made their first appearance in the popular songbook, "Gospel Bells," published that year. Within a few years the hymn was recognized by hymn-book editors and incorporated in new publications. It was adopted by the Christian Endeavor Movement, and is a favorite number in meetings of young people. The great gatherings of Christian people at Ocean Grove, New Jersey, for years have made use of the song. The author states that one day members of his family, attending the camp meeting there, heard it sung five times.

Both author and composer were men of ability. Dr. Rankin, born in Thornton, New Hampshire, in 1828, died at Cleveland, Ohio, November 28, 1904. In his life of seventy-six years, he was a pastor of Congregational churches for thirty years. For thirteen years he was president of Howard University in Washington, D. C., and supported the advancement of the Negro.

Mr. Tomer, who was born in Finesville, Warren County, New Jersey, October 5, 1833, died at Phillipsburg, New Jersey, September 26, 1896. He was a man of the Beecher type and had a varied career. He taught school at seventeen years of age, loved music, and led the village choir. The Civil War had claims on him and in it he served as clerk under General O. O. Howard, whose wholesome Christian life made an indelible impression on him. In later years he edited The Hunterdon Gazette, published at High Bridge, New Jersey, 1896. The hymn which he helped to make famous was sung at his funeral by a large assembly of friends and neighbors.

Abide with Me: Fast Falls the Eventide

Rev. Henry F. Lyte, 1847

EVENTIDE (MONK) 10. 10. 10. 10.

William Henry Monk, 1861

1. A - bide with me: fast falls the e - ven - tide;
 2. Swift to its close out life's lit - tle day;
 3. I need Thy pres - ence ev - 'ry pass - ing hour;
 4. I fear no foe, with Thee at hand to bless:
 5. Hold Thou Thy cross be - fore my clos - ing eyes;

The dark - ness deep - ens; Lord, with me a - bide:
 Earth's joys grow dim, its glo - ries pass a - way;
 What but Thy grace can foil the Tempt - er's power?
 Ills have no weight, and tears no bit - ter - ness.
 Shine through the gloom, and point me to the skies:

When oth - er help - ers fail, and com - forts flee,
 Change and de - cay in all a - round I see;
 Who like Thy - self my guide and stay can be?
 Where is death's sting? where, grave, thy vic - to - ry?
 Heaven's morn - ing breaks, and earth's vain shad - ows flee:

Help of the help - less, O a - bide with me.
 O Thou who chang - est not, a - bide with me.
 Through cloud and sun - shine, O a - bide with me.
 I tri - umph still, if Thou a - bide with me.
 In life, in death, O Lord, a - bide with me. A-MEN.



“Abide with Me: Fast Falls the Eventide”



HE hereafter has been and always will be a vital concern of man. Inasmuch as comrades fall at our side and leave us desolate and every tick of the clock brings us nearer the time when we must pass through the gateway of death, we are interested in the great beyond.

Fortunately Christian anthology has fortifying and satisfying messages to cheer and hearten us. There are many great hymns that endeavor to envision the future and so inspire faith and confidence. Nearly all of them have been written in a valedictory mood by persons, who were looking westward beyond the glow and glory of the setting sun. “Sunset and Evening Star” was so written by Tennyson. The same is true of Dr. Louis F. Benson’s “O Love That Lights the Eastern Sky.” People who have reached the top of the hill are inclined to ponder the glory of what is to be.

It was so with “Abide with Me: Fast Falls the Eventide.” According to the popular tradition, Dr. Henry Francis Lyte, the author, had come to the end of his earthly pilgrimage. His physician informed him that if he wished to add to his days it would be necessary for him to seek sunnier and warmer climes. He faced the issue bravely and resigned his parish at Brixham, England, on the shores of the Torbay. On September 4, 1847, he held his last Communion, which was very tender and intimate. The evening hours, so the story goes, were spent in his garden and in wandering along familiar paths on the shore of the Torbay. Then, as the sun was setting in purple and gold, the hymn took form, and later in the evening was shown to the members of his family, who, seeing the character of it, cherished it from the first. A few days later he started southward for the Riviera, but he contracted influenza on the way and was forced

to stop at Nice, France, where he died November 20, 1847. His last words were: "Peace! Joy!"

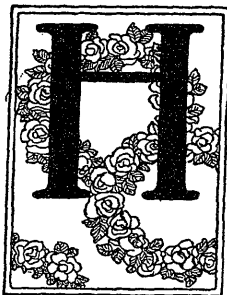
Dr. Moffatt, the New Testament scholar and theologian, claims for the hymn a different origin. He knows of documents, seemingly well substantiated, that were in the hands of Sir Francis Le Hunte which prove that the hymn was inspired during the fatal illness of his brother, Rev. William A. Le Hunte, an intimate friend of Dr. Lyte, who died in 1820. Dr. Lyte was constantly at the side of his stricken friend, who in his closing hours frequently repeated to himself these three words: "Abide with me." According to Lord Le Hunte's records his brother's words moved Dr. Lyte to write the hymn and to leave a copy of it in his hand. When, twenty-seven years later, the author felt his own end approaching, he recalled the hymn.

Whichever story is accepted, the important thing to remember is that this is not an evening hymn, but a hymn that contemplates the beyond with glowing warmth and confidence. It is a hymn that bridges the chasm between the present and the future and sounds the note of abounding assurance.

It would be difficult to think of any hymnal without it, but, strange to note, it had to win its way. Dr. Beecher introduced it to America in 1855, through the "Plymouth Collection," in which it appeared with a note stating that it was to be read and not sung. In 1861 it was given place in "Hymns Ancient and Modern," where it appeared as Hymn 27. One day when the editors came together to review the manuscript, they discovered that Hymn 27 had no tune. Dr. Monk, a great musician and a member of the editorial committee, asked for it, read it carefully, and turned to a piano. Ten minutes later he returned with the tune to which "Abide with Me: Fast Falls the Evening" is sung. It is a comforting hymn and effective in any time of need. To repeat it at night before closing the eyes in sleep is like feeling God's hand in benediction. It was the last hymn Edith Cavell sang before she suffered martyrdom in Belgium, October 12, 1915.



“ O Thou Whose Gracious Presence Blest ”



HERE is a hymn for the dedication of a home. What could be more novel or arresting than that? Libraries, town halls, museums, armories, and churches are set apart by ceremonial, but who has ever thought of a special occasion for friends and neighbors to come together for the dedication of a home? But why should it not be so? Nothing can be a more fitting climax to the years of patient waiting, hard work, and sacrifice that have made it possible to buy or to build a house than straightway setting it apart before God as a home. The possibility of such a thing is so intriguing that one wonders why it is not a common practice. There is not a more sacred place under the sun than that place where love keeps house. To dedicate the place, as this beautiful hymn contemplates, seems the obvious thing to do. One thing is certain: Where such consecration takes place, the home has infinitely fairer prospects of realizing its God-given purpose.

“O Thou Whose Gracious Presence Blest” was written for the dedication of the manse of Grace Presbyterian Church, Jenkintown, Pennsylvania. A beautiful stone structure, overlooking the valley of Abington and the hills beyond to the north and west, had just been completed. It was about to be occupied by the happy pastor, Rev. Francis Palmer, and his family. In contemplation of the event, Mrs. Palmer, a niece of Dr. Louis F. Benson, suggested to him in December, 1925, that a hymn of dedication would be most appropriate and hoped that he might write one. “Open house,” she wrote, “will be observed New Year’s Day next. How delightful it would be to have the hymn at that time!”

Dr. Benson, himself a great home-loving man, responded but not without hesitation. “Nothing,” said he when questioned as

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to the origin of the hymn, "could seem more unpropitious than to be asked to write a hymn on a particular subject and to be used at a particular time a week hence; but for some reason the hymn came without conscious effort, probably on account of my love for the home and because of my sharing the joy of my niece just about to go into a new home."

As intimated before, the hymn was first sung on New Year's Day, 1926, and to the quiet-moving yet spiritually assuring tune "Rest," by Frederick C. Maker, readily identified by its association with Whittier's hymn, "Dear Lord and Father of Mankind." With this tune the hymn appears in "Christian Song," published in 1926, in many respects the outstanding hymnal of the time.

In the background of the hymn are the Bethany home in which Jesus was a frequent guest and the Temple at Jerusalem, where he often prayed. These two are merged beautifully in the last stanza, where the home is thought of as a sanctuary with an altar and holy place, where the Lord is invited to come and stay.

The movement of the hymn is unforced and natural. The lines have the quiet but refreshing fullness of a brook flowing through a sun-kissed valley. The thoughts and emotions that the hymn conveys could not be more comprehensive and tender; the fondest hopes and aspirations of the home are spiritualized by them. We cannot read, much less sing, these words without elevating our ideas about the home and without being forced to say at the conclusion of the last stanza, "O God, make my home a holy place."

We build an altar here, and pray
That Thou wilt show Thy face.
Dear Lord, if Thou wilt come to stay,
This home we consecrate to-day
Will be a holy place.

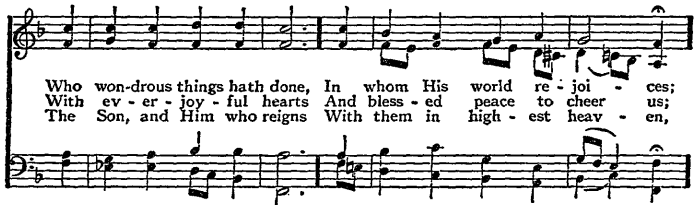
Now Thank We All Our God

Rev. Martin Rinkart, c. 1636; NUN DANKET 6. 7. 6. 7. 6. 6. 6.
trans. by Catherine Winkworth, 1858

Johann Crüger, 1647



1. Now thank we all our God With heart and hands and voi - ces,
2. O may this boun - teous God Through all our life be near us,
3. All praise and thanks to God, The Fa - ther, now be giv - en,



Who won - drous things hath done, In whom His world re - joi - ces;
With ev - er - joy - ful hearts And bless - ed peace to cheer us;
The Son, and Him who reigns With them in high - est heav - en,



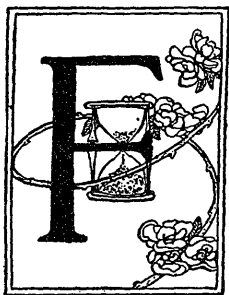
Who, from our moth - ers' arms, Hath blessed us on our way
And keep us in His grace, And guide us when per - plexed,
The one e - ter - nal God, Whom earth and heaven a - dore;



With count - less gifts of love, And still is ours to - day.
And free us from all ills In this world and the next.
For thus it was, is now, And shall be ev - er - more. A - MEN.



“Now Thank We All Our God”



EW hymns are dearer to the hearts of the German people than “Nun Danket Alle Gott,” by Martin Rinkart. It is known as Germany’s “Te Deum.” In translation it has become one of the most cherished Thanksgiving hymns of Christendom and is used on many festal occasions where gratitude to God seeks expression. For its wide use among English-speaking people no one deserves more credit than Catherine Winkworth, whose translation wonderfully conserves the stateliness of the original German hymn.

“Now thank we all our God,” which is the first line of the Winkworth translation, was written with war as a background. The Thirty Years’ War had ravaged Germany and inflicted widespread suffering. Among the sufferers was Rinkart, the author, who distinguished himself both as preacher and as soldier. His deeds of valor were so conspicuous that he was known by his people as the “Savior of His Country.” The privations which he endured were at times so great that he lacked means to provide bread and covering for his family. He mortgaged his income to make ends meet. With all these hardships, however, Rinkart’s first thought was ever of his country, which he sought to comfort by his verse and music. No one knew his people’s sufferings better than he. During the plague he read the burial service over nearly forty-five hundred dead. In the time of famine, when poor wretches fought on the street for whatever food was available, he was their pacifying friend. When the Swedish army demanded a big indemnity, it was he who pleaded their cause; and his prayers were so sincere that the exactions were lowered. When peace with the Swedish invader was in sight and the people assembled for thanksgiving, his heart was directed, so the story goes, to *Ecclus. 50:22*:

page one hundred and eighty-four

“And now bless ye the God of all,
Which everywhere doeth great things,
Which exalteth our days from the womb,
And dealeth with us according to his mercy.”

These inspiring words, it is said, moved him to write the hymn.

Though no copy is extant, the hymn seems to have appeared first in 1636 in his “Jesu Hertz-Büchlein.” In 1647 it appeared in Crüger’s “Praxis,” where it was used as a grace at table.

The choral with which it has been associated was written by Johann Crüger, in 1647. In its musical range it is very impressive, giving expression to the emotions of joy, adoration, petition, confidence, and prayer. It is majestic throughout, well balanced in phrase, and sure in beat and rhythm. On great ceremonial occasions, such as harvest-home festivals, the dedication of a church, or the commemoration of great national events, the use of it is most effective.

In America the hymn is well known, and frequently heard in German as well as in English. Its use on Thanksgiving Day is always inspiring. Although several centuries old, it is ever new in its robust faith, vigorous optimism, and profound joy.

O Love That Lights the Eastern Sky

Rev. Louis F. Benson, 1923

VITTEL WOODS C. M.

Bradley Keeler, 1924

1. O Love that lights the east - ern sky And shrouds the eve - ning rest,
 2. O life, con - tent be - neath the blue! Or, if God will, the gray,
 3. O death that sails so close to shore At twi - light! From my gate
 4. What lies be - yond the af - ter - glow? To life's new dawn how far?

From out whose hand the swal-lows fly, With - in whose heart they nest!
 Then tran-quil yet, till light breaksthrough To melt the mist a - way!
 I scan the dark-ening sea once more, And for its mes - sage wait.
 As if an an - swer, spo - ken low, Love lights the eve - ning star. A - MEN.

Copyright, 1925, by Louis F. Benson.

2014

12 July

Alan Lanfer

Thank you very much
for the tunes

I still think 'The old
is better' of the two

I have already written
to Dr Matthews for an
"audience"

Love Always Thine

Loess & Benson



"O Love That Lights the Eastern Sky"



OT since the appearance of Tennyson's well-known poem, "Crossing the Bar," has an evening hymn been written that better compares with it in beauty and spiritual charm than "O Love That Lights the Eastern Sky," by Louis F. Benson, D.D. Like Tennyson's beautiful lyric, this is in a valedictory mood, and contemplates life in the light of infinite certainties and benefits. Abounding hopes, grounded in religious faith, are reflected in its lines. In the contemplation of the hereafter a happy, glowing dawn is seen as clearly as the evening star in the twilight. "What lies beyond the afterglow" is envisioned with thrilling imagery.

The hymn was written in Philadelphia, on February 11, 1923. It was conceived in a retrospective mood and has for its background delightful summer experiences enjoyed at "Aloha Cottage," Northeast Harbor, Maine. The hymn, set to music, was first published in Dr. Benson's private collection of hymns in 1925. Before being given a place in that volume, the text was mailed to one of his intimate musical friends, Walter Bradley Keeler, of Lausanne, Switzerland, who was greatly delighted with it and supplied it with the tune "Vittel Woods." When submitting the musical setting, the composer wrote, "I read your hymn first in the woods at Vittel, and there the tune came to me."

Although of recent origin, the hymn has already received widespread acceptance. At a musical festival at Canterbury Cathedral it was sung by a chorus of nine hundred voices, and is generally popular in England. It has been translated into French for use in the Catholic cathedral at Lausanne. It is appreciated also in Paris, Baden-Baden, and elsewhere in Europe. In America it appears in several hymnals, among which are
page one hundred and eighty-eight

“Christian Song” and “The Church School Hymnal for Youth.”

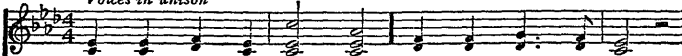
Notably “O Love That Lights the Eastern Sky” is a hymn of contemplation. In it the author reflects upon the changing aspects of life, which supply — be they clear skies or gray, light or shadow, life or death — abundant reason for joy. A wholesome Christian philosophy pervades the hymn, and makes us feel that “God’s in his heaven” and “the best is yet to be.” No picture can be more striking or inspiring than the last stanza, which shows God requiting man’s hope by lighting “the evening star.” The association is so direct and intimate that we cannot read or sing these lines without profoundly enriching the spiritual significance of the evening star and the twilight hour, beyond which is “life’s new dawn.”

Dr. Benson joined the heavenly choir on October 10, 1930, at the age of seventy-five. A few days later Dr. Alexander McColl, his pastor, officiated at the funeral services and read, among other poems by Dr. Benson, “O Love That Lights the Eastern Sky.” Those who were present will never forget the deep bass voice with its Scottish inflections and the profound feeling with which the hymn was interpreted to mourning friends. The hymn was sung a few weeks later at a memorial service in the Second Presbyterian Church of Philadelphia, where a distinguished group had assembled to honor Dr. Benson’s memory. On a similar occasion it was sung in the Brick Church, New York City, where a large audience, under the auspices of The Hymn Society of New York, had met to honor his work. Friends and critics agree that the hymn is destined to live and that it will comfort countless thousands who have come to the eventide of life and wistfully contemplate the setting sun.


Happy Town of Salem

Rev. Louis F. Benson, 1897 HAPPY TOWN OF SALEM 6. 5. 6. 5. D. Rev. George E. Martin, 1899


Voices in unison




1. Hap - py town of Sa - lem, Set on Zi - on's hill!
 2. Hap - py town of Sa - lem, With the jas - per wall!
 3. Hap - py town of Sa - lem! Hap - py lit - tle feet
 4. Hap - py town of Sa - lem, With its o - pen gates!
 5. Hap - py town of Sa - lem, Vi - sion true of peace,



Hap - py hearts of pil - grims, Could they see it still!
 In its man - y man - sions There is room for all.
 Of the chil - dren play - ing In the gold - en street!
 Hap - py are the pil - grims Whom a wel - come waits!
 Seen a - bove earth's striv - ings, Stead - fast when they cease!

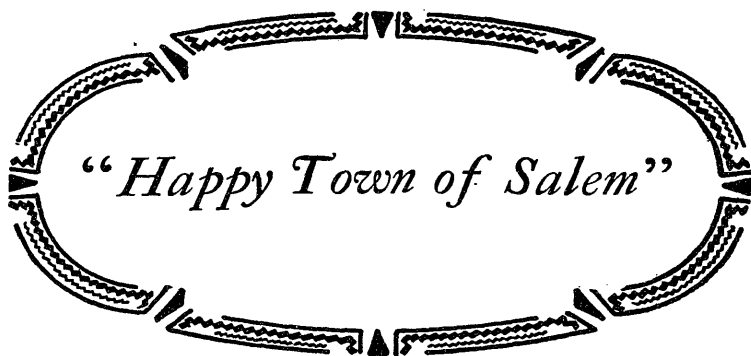


He that fol - lows Je - sus, He that dares the right,
 "Come to Me," says Je - sus, "I will give you rest";
 "Let them come," says Je - sus, "And for - bid them not";
 In the Name of Je - sus They an - en - trance claim,
 "Take thy cross," says Je - sus; And the nar - row way



Sees the lights of Sa - lem Gleam a - cross the night.
 And the town of Sa - lem Gath - ers all the blest.
 But the proud in Sa - lem Have no part or lot.
 And the guards of Sa - lem An - swer, "In His Name."
 Brings the feet to Sa - lem At the break of day. A - MEN.

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“Happy Town of Salem”



MAN is so constituted that he needs at least two worlds to realize and complete his life: the present terrestrial order in which, while he lives and works, his soul is in constant quest for God; and the celestial realm of the hereafter, from which come invasions of spiritual energies that sustain him now and heighten his interest in the consummation and glory of what is to be in the Father's house. The heavenly home has been and always will be the hope, aspiration, and dream of man. This is so because eternity is an instinct of the human heart. The sense of immortality is innate, and on that account man ponders the great beyond, and anticipates its bliss and fulfillment.

Sensitive souls have gleams of paradise, intimations of its rapture, foretastes of its peace; therefore they take sides with the risen Christ and, with songs of victory on their lips, move forward toward its open gates. Like John on Patmos, great poets, such as Bernard of Cluny, Frederick W. Faber, Robert Browning, and Alfred Tennyson, contemplate the homeland of the soul. Spiritually sensitive as he was, Louis F. Benson, D.D., could not refrain from writing "Happy Town of Salem." What he needed was but the occasion to write it, and that came in the summer of 1897, when, on August 6, the verses came to him at Bar Harbor, Maine.

On his return to Philadelphia in the autumn of that year the hymn was first printed in "Hymns and Verses," by himself. About a year later the Presbyterian Board of Publication and Sabbath School Work, then preparing "The School Hymnal," incorporated it in that excellent volume of Sunday School music. Eight years later Carey Bonner, D.D., of London, introduced it to England in "The School Hymnary," in which it was set to a tune by A. Bryce. The lyric charm of the hymn was such that

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it won a place in the revised Presbyterian "Hymnal" of 1911. Since that time it has come to quite general use and acceptance.

Many beautiful things have been said of "Happy Town of Salem." Franklin L. Sheppard, of Philadelphia, composer of the music of "This Is My Father's World" and editor of "Alleluia," considered it "the finest children's hymn ever written." Perhaps this is too generous praise, but the hymn could not be improved in felicity of style, breadth of conception, exquisite imagery, and execution. At all events, the hymn from the first won approval, and early in its career was widely quoted at funerals and at services where the heavenly home was the theme of address or sermon. Indeed this is so true even yet that, if the wide use of a hymn is ever the test of utility and beauty, "Happy Town of Salem" takes eminent rank.

Perhaps the hymn was never more effectively used than at the funeral of Robert H. Smith, one of the most distinguished citizens of Baltimore, Maryland. In a letter under date of January 22, 1924, Franklin L. Sheppard describes the service. In honor to the memory and service of Mr. Smith, an admiralty lawyer of large practice and a Sunday School superintendent of more than forty years, "a large group of people of more than five hundred had assembled in the cemetery. After the committal service one hundred and fifty children, dressed in white, sang 'Happy Town of Salem.' I do not think there was a dry eye in the whole company. After the benediction, the people dispersed in silence. I never saw so reverent a gathering."

"Happy Town of Salem" is a joyous hymn. Not a morbid thought appears in it. Like Browning's description of the city in "Paracelsus," this hymn pictures the "lights of Salem" flashing their welcome in the distance. The vastness of the city which "gathers all the blest," the play of children on the golden streets, the greeting for all home comers, and Salem's abiding peace for all who arrive "at the break of day," combine to make this one of the noblest religious lyrics extant.

Another Year Is Dawning

Frances R. Havergal

ST. ALPHEGE 7. 6. 7. 6.

Henry J. Gauntlett, 1852

1. An - oth - er year is dawn - ing; Dear Mas - ter, let it be,
 2. An - oth - er year of mer - cies, Of faith - ful - ness and grace;
 3. An - oth - er year of serv - ice, Of wit - ness for Thy love;
 4. An - oth - er year is dawn - ing; Dear Mas - ter, let it be.

In work - ing or in watch - ing, An - oth - er year with Thee.
 An - oth - er year of glad - ness In the shin - ing of Thy face.
 An - oth - er year of train - ing For ho - lier work a - bove.
 On earth, or else in heav - en, An - oth - er year for Thee. A - MEN.



*“Another Year Is
Dawning”*



“Another Year Is Dawning”



NEW Year's Day is for most people a time of stock-taking. Balances are struck, losses and gains are recorded, new resolutions are made. Some people look at the past with misgiving; they wonder if they can be happy again, and they find it difficult to be hopeful. Others, in spite of what they have lost or failed to achieve, cannot forget the loving providence of God. For them New Year's Day is a time of surrender and consecration; they welcome the day with faith and optimism.

In such a frame of mind was written "Another Year Is Dawning," by Frances Ridley Havergal, who wrote the hymn in 1874 and distributed it among friends as a New Year's card, under the title, "A Happy New Year! Ever Such May It Be!" The hymn is a beautiful prayer, in which the new year is hailed and accepted as another opportunity for joyous comradeship with Jesus Christ. Gratitude is the dominant note throughout.

The hymn begins with the "dawning" of the new year, the sunrise, the eastern horizon flooded, not merely with light, but with promise. Her heart is inspired to prayer.

Another year is dawning;
Dear Master, let it be,
In working or in watching,
Another year with Thee.

The second stanza is more reminiscent. In it are glimpses of other days, overshadowed by the goodness of God.

Another year of mercies,
Of faithfulness and grace;
Another year of gladness
In the shining of Thy face.

The third stanza contemplates life as a service to the Master. It is worth while and beautiful because it offers opportunity to witness Christ's undying love, to learn at his feet, and to prepare for the best that is to come. Far from being humdrum and drab, dull and gray, the Christian life is a joyous sequence of spiritual achievement.

Another year of service,
Of witness for Thy love;
Another year of training
For holier work above.

The last stanza is a recapitulation, and the note of consecration is struck with renewed fervor; the dedication of life is made complete and irrevocable.

Another year is dawning;
Dear Master, let it be,
On earth, or else in heaven,
Another year for Thee.

The author of this hymn was born at Astley, Worcestershire, England, on December 14, 1836. She grew up in a beautiful spiritual environment and had every opportunity to achieve renown in Christian service. In August, 1850, when she was fourteen, she entered Mrs. Teed's school. The following year, under the influence of her preceptress, she committed her life to the Saviour. Of this dedication of life she wrote, "Earth and heaven seemed brighter from that moment." She had opportunity to travel, and, after a short sojourn in Germany, on her return was confirmed in Worcester Cathedral, July 17, 1853.

Frances Havergal was a woman of scholarly attainments. "She lives and speaks in every line of her poetry, which is always personal. . . . Her verses are like a spiritual fragrance."

In the Cross of Christ I Glory

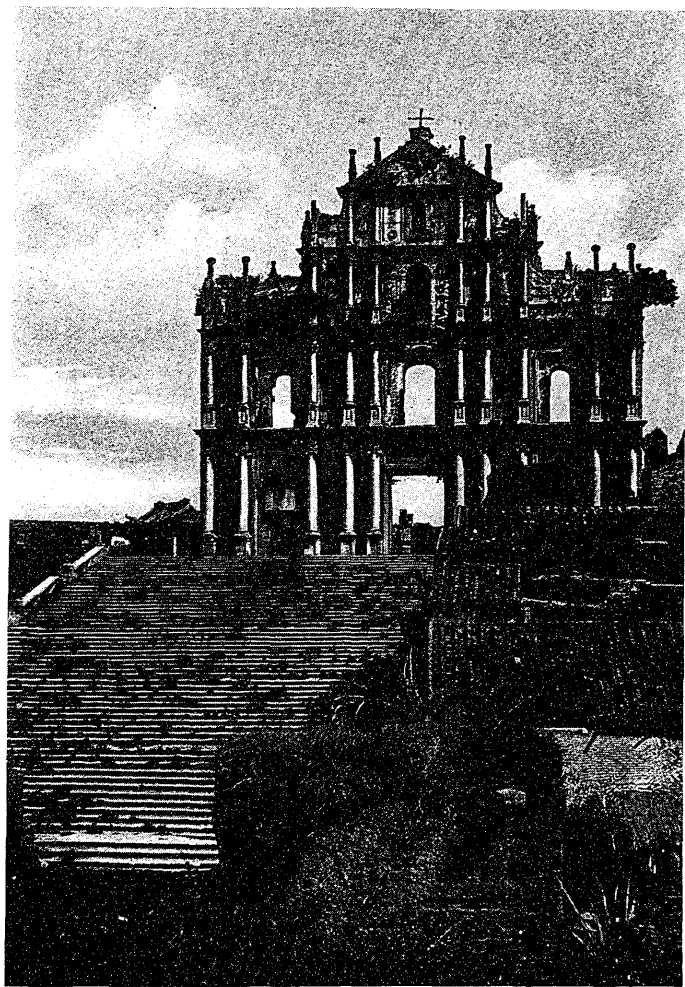
Sir John Bowring, 1825

RATHBUN 8. 7. 8. 7.

Ithamar Conkey, 1851

1. In the cross of Christ I glo-ry, Tower-ing o'er the wrecks of time;
 2. When the woes of life o'er-take me, Hopes de-ceive, and fears an-noy,
 3. When the sun of bliss is beam-ing Light and love up-on my way,
 4. Bane and bless-ing, pain and pleas-ure, By the cross are sanc-ti-fied;

All the light of sa-cred sto-ry Gath-ers round its head sub-lime.
 Nev-er shall the cross for-sake me: Lol, it glows with peace and joy.
 From the cross the ra-diance stream-ing Adds more lus-ter to the day.
 Peace is there that knows no meas-ure, Joys that through all time a-bide. A-MEN.



RUINS AT MACAO, CHINA, WHICH ARE SUPPOSED TO HAVE INSPIRED
THE WRITING OF "IN THE CROSS OF CHRIST I GLORY"

In the Cross of Christ I Glory

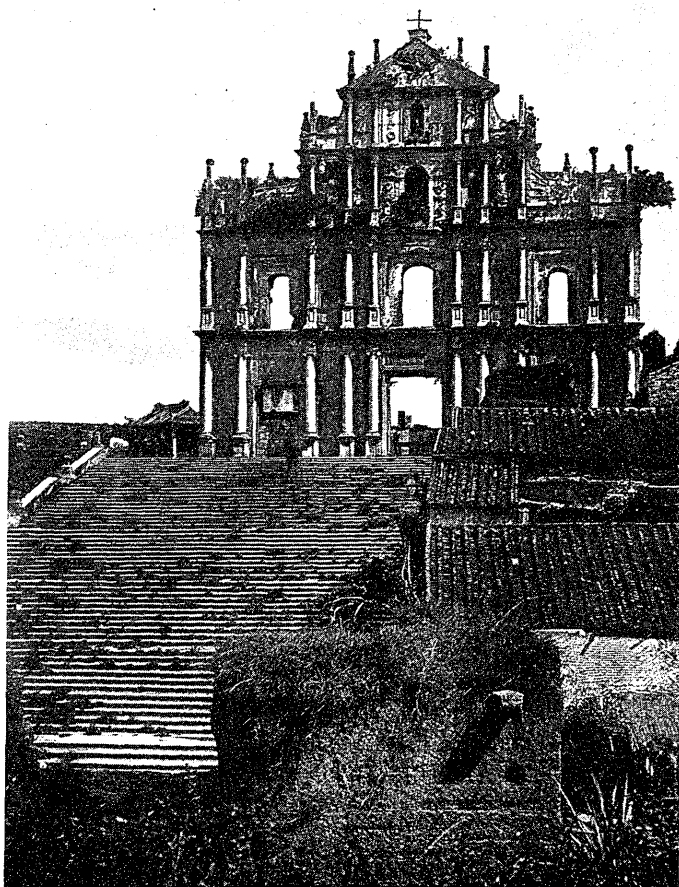
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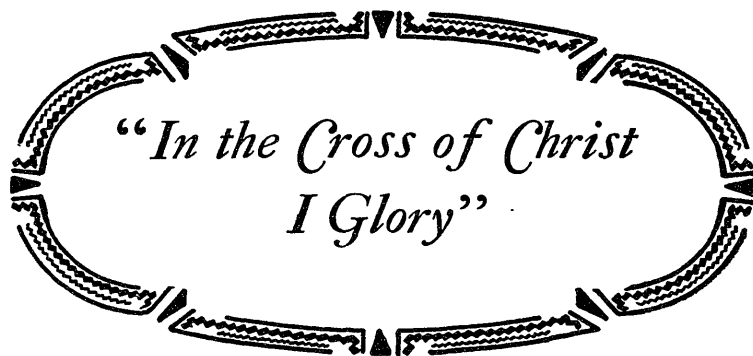
1. In the cross of Christ I glo - ry, Tower-ing o'er the wrecks of time;
 2. When the woes of life o'er-take me, Hopes de-ceive, and fears an - noy,
 3. When the sun of bliss is beam-ing Light and love up - on my way,
 4. Bane and bless-ing, pain and pleas-ure, By the cross are sanc - ti - fied;

All the light of sa - cred sto - ry Gath-ers round its head sub-lime.
 Nev - er shall the cross for - sake me: Lo! it glows with peace and joy.
 From the cross the ra-diance stream-ing Adds more lus-ter to the day.
 Peace is there that knows no meas-ure, Joys that through all time a-bide. A - MEN.

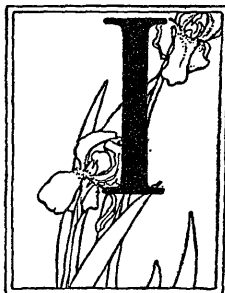


RUINS AT MACAO, CHINA, WHICH ARE SUPPOSED TO HAVE INSPIRED
THE WRITING OF "IN THE CROSS OF CHRIST I GLORY"





"In the Cross of Christ I Glory"



IN THE years 1819-1820 Sir John Bowring, the author of "*In the Cross of Christ I Glory*," was traveling in Spain, France, Belgium, Holland, Russia, and Sweden. During his stay at Paris, where he was the privileged guest of eminent writers, he wrote with considerable feeling about his hopes. In his letter is this sentence: "It will be the height of my ambition to do something which may connect my work with the literature of the age." Within five years he wrote this hymn by which he is held in perpetual and grateful remembrance throughout the length and breadth of Christendom.

The hymn first appeared in 1825 when he published a volume of hymns. (This date should be noted, as will become obvious as the story of the hymn's origin is recounted. Before his book called "*Hymns*" was in print he had won for himself recognition in business. In 1811, when he was nineteen years old (he was born October 17, 1792), he entered upon a business career in London. By 1813 he was sent to Spain on an important commission, and on a like mission to Lisbon. After his travels in 1819-1820, as was indicated before, he published "*Specimens of Russian Poets*," 1820; "*Matins and Vespers*," 1823; "*Ancient Poetry and Romances in Spain*," 1824. Then he published his "*Hymns*," in which "*In the Cross of Christ I Glory*" appears.

The story current about the hymn's origin relates it to the ruins of a cathedral in Macao, China. The cathedral had been erected by Catholic missionaries centuries before but had been demolished by fire and earthquake, the beautiful façade alone remaining, and surmounting it a cross. These ruins were supposed to have inspired the writing of the hymn.

This part of the story cannot be authenticated, for Sir John

Bowring did not visit China until 1849, when he was appointed British Consul at Canton. By that time "In the Cross of Christ I Glory" was already twenty-four years old. Obviously, then, seeing the ruins of the cathedral did not inspire it. However, it is quite possible that the author had become greatly interested in China, its life, customs, traditions, and literature. In his autobiography he indicates that as a young man he had had a dream in which he saw himself as a British official in China. His father, a manufacturer of woolen goods for China, may have aroused his son's interest in the land and its religious history. "As a boy," writes Sir John Bowring, "I was impressed by presentations of Chinese life by the Macartney and Amherst missions to Peking." It is quite possible that the ruins at Macao of early Christian effort thus came to his attention. If that is so, the hymn was inspired, not by seeing the ruins, but by hearing about them.

"In early life," writes Lady Bowring, "he had the desire to become a Unitarian minister, a course from which he was dissuaded by his excellent father." She writes also: "Devotional sentiments early found an outlet in sacred song, which flowed from his pen like a fountain from a deep well of religious harmonies pervading his inmost being. . . . He was thrilled by the thought of a divine hand in nature."

John Bowring was knighted in 1854 for his eminent services. He died in 1872, reaching the fine old age of eighty years. Up to the last he was an interested writer of hymns. A few days before he died he was engaged on a collection of "Hymns for Children." His last act of kindness was performed for a stranger, a woman who had no claims on his time or strength. "The smile of heaven," writes Lady Bowring, "was on his face when he fell asleep."

Among other well-known hymns written by Sir John Bowring are "Watchman, Tell Us of the Night," and "God Is Love; His Mercy Brightens." "In the Cross of Christ I Glory," however, is his hymnic monument.

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